

*June, 1959*

# *Music Clubs*

## MAGAZINE

VOL. XXXVIII NO. 5

What Will Music Be Like  
In The Year 2059?

*An Opera Star, a Pianist,  
A Conductor, a Manager  
Present Their Views*

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Yehudi Menuhin  
Champions College Music  
Workshops

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David Mannes — A Tribute  
*His daughter pays him homage*



NATIONAL FEDERATION OF MUSIC CLUBS

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# MUSIC CLUBS MAGAZINE

NATIONAL FEDERATION OF MUSIC CLUBS

MRS. C. ARTHUR BULLOCK, *President*

VOLUME XXXVIII      NUMBER 5

## OUR COVER PICTURE

AT this time of year one's mind inevitably turns to the sylvan retreats. Here is a glimpse of one of the most famous. Photographed at the MacDowell Colony at Peterborough, New Hampshire, it shows the log cabin where Edward MacDowell composed some of his most distinguished works.

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#### HAIL AND FAREWELL

*The retiring National President, Mrs. Ronald A. Dougan, and her successor, Mrs. C. Arthur Bullock, pose side by side at the banquet, at which Mrs. Bullock was introduced by Mrs. Dougan as the Federation's new chief executive.*



## The New Officers

ONE of the privileges of the immediate Past National President is to introduce the newly elected officers who will carry on the important work of this great organization in a new administration. Each new officer has served in many capacities with distinction, both in her own state and nationally, and each has had wide experience within the Federation over a long period of years. But first the Past President would again thank with profound appreciation the officers, chairmen and members who have worked with her so nobly the past four years, and bespeak for the incoming regime the same loyalty, selfless service, and enthusiastic devotion from them.

The new President, Mrs. C. Arthur Bullock, has a distinguished record of accomplishment in the Federation. Elected to Board membership in 1947 from a successful State Presidency of Pennsylvania, she has been National Recording Secretary, Chairman of the Council of District and State Presidents, Assistant to the Observer at the United Nations (community level), National Chairman for the 1953 Biennial Convention in New York City, Budget Chairman, member of the Executive Committee, Office Committee, Organization, Study and Research and other committees, and for the past four years, National Vice President. We know she will make a great leader, and that her knowledge of the Federation, her fine executive ability, her drive, charm, and conscientious performance of duty will bring brilliant achievement.

Mrs. Clifton J. Muir, a Past President of the Florida Federation, comes to the First Vice Presidency with glowing attributes of leadership and warm friendliness. She has served as Local Chairman of the 1955 Biennial Convention in Miami, Florida, as member of the National Board and Executive Committee, and for four years, with great success, as Vice President in charge of the Southeastern Region. Her Regional Convention in 1958, in Miami, was particularly outstanding. Named to several important committees, and to a Trusteeship on the Board of Directors of Transylvania Music Camp, she has contributed wise counsel and limitless enthusiasm to every assignment.

The four National Vice Presidents in charge of the four Regions have reached their high positions through exceptional merit in many fields. Mrs. Doris Allbee Humphrey, re-elected Vice President of the Northeastern Region, made an enviable record in this office for two years, and previously for four years as State President of the New Jersey Federation. She has also reached new heights in extension and in reactivating the State Federations of Vermont and New Hampshire. Her Regional Conference at Chautauqua was most successful. She has great potentialities and a loyal devotion to the NFMC.

Mrs. Charles A. Pardee, who has been an active member of the Board of Directors since 1947, is a Past President of the Illinois Federation of Music Clubs, was Student Auditions Chairman from 1951-55, and has been National Student Adviser for four years. To this office she has brought many innovations and improvements. She has also been chairman of the Scholarship Board, as well as member of the 1959 Biennial Convention Committee, Scholarship Information and other committees. Her work for talented youth has been continuous and effective; and we welcome her as an outstanding Vice President in charge of the Central Region.

Mrs. Frank A. Vought, a Past President of the Louisiana Federation, has impressed the membership with her splendid work as National Chairman of Junior Education and as President of Dixie District. She has been a member of the Marie Morrissey Keith Scholarship Committee for four years, has accepted special assignments with interest, and has made original formulative contributions to the organization. She follows Mrs. Muir as the new Vice President in charge of the Southeastern Region.

Known for her long years of musical service to her Region and her State, Mrs. Eli Weston is the new Vice President in charge of the Western Region. Among the offices she has had in NFMC are the Presidency of the Idaho Federation of Music Clubs, Chairman of the Past Presidents' Assembly, Chairman of National Music Week, President of National Parks District and Choral Group Coordinator on the 1959 Biennial Convention Committee. She has originality and imagination and will be an asset to the organization in her new position.

Re-elected for a third term, our wonderfully well-equipped Treasurer, Mrs. Frank Freeto, deserves high praise and congratulations. She is distinguished for serving graciously and meticulously in one of the most difficult and arduous posts in the entire Federation. She has been President of the Kansas Federation, twice Chairman of the Elections Board, Vice President in charge of the Central Region and an active member of the Board of Directors and Executive Committee, as well as of the Finance, Budget, Investment and Ways and Means Committees. She was Chairman of Credentials for the 1957 and 1959 Biennial Conventions. Here with our deepest gratitude, and an accolade for closing the administration in the black.

Mrs. Fredrik Marin, re-elected National Recording Secretary, has cheerfully and capably filled many offices since becoming a Board member in 1947 after serving as President of the Michigan Federation. She has been National Treasurer and Vice President of the North-eastern Region, each for four years, Chairman of the Budget Committee, member of the Finance and other committees, Credentials Chairman, and head of the Department of Education. Through her many avenues of service she has an unusually broad knowledge of the work of the NFMC which should be of inestimable value.

The newly appointed Corresponding Secretary, though not an elected officer, is one who has given years of devotion to the Federation and deserves Honorable Mention in this list. Mrs. Clair McTurnan, a Past President of the Indiana Federation, has been a National Board member, Chairman of the 1949 Biennial Convention at Dallas, Texas, Chairman of the Marie Morrissey Keith Scholarship for four years, and Secretary of the 1959 Nominating Committee. She is efficient and excellently qualified for her new duties.

We wish for these new leaders and the splendid National Chairmen great success and happiness as they continue the distinguished record of high purpose and accomplishment. Together we pledge our allegiance and assistance to each one, especially to the new President, Dorothy Bullock. Let us hold up their hands and cherish them as they take over the tireless, selfless, challenging tasks ahead. Through the steady impact of the Federation on our country's musical life, we are sure they will go forward to greater achievement in dedicated service, translating music into a living force in every community.

*Vera Wardner Dougan -*

*Immediate Past President*



*Photo by Esther D. Pruett*

*Yehudi Menuhin chats informally with a group of Bryn Mawr students after his lecture-recital at the College Workshop.*

## Yehudi Menuhin Champions the College Music Workshops Plan

By NINA PERERA COLLIER

**R**ECENTLY the great violinist, Yehudi Menuhin, visited Bryn Mawr and gave a thrilling lecture-recital as well as a boost to the music workshop movement. This innovation of music seminars is growing steadily. While some institutions have engaged resident artists who play and teach, others depend on the visits of top flight American performers and ensembles who participate as soloists or in sonata, trios, quartet and quintet teams. It is all part of a trend which encourages the informal professional concerts, presented in a music room, library or small auditorium. The audience is not confined to the music students alone, but the whole student body is invited to meet and hear the artist. The latter presents his views on various technical and interpretive problems, sharing professional secrets, and takes his audience with him behind the scenes of the concert stage. Often the visiting musician remains on the campus for two or more days, enabling the pupils and faculty members to get to know him personally.

The Arts Program of the Association of American Colleges is a typical non-profit booking service which

has been most active in this music workshop field. But many colleges are developing music seminars independently. To mention only a few, the University of Wisconsin-Milwaukee engages the New York Woodwind Quintet and other artists for a yearly summer session. Goucher College in Maryland supplies a community concert program open to students. Bryn Mawr College in Pennsylvania initiated music workshops and performances three years ago, through its "Friends of Music," in which Bryn Mawr, Haverford and Swarthmore College students participate; and members of the surrounding community are invited to attend.

As a part of the Bryn Mawr music seminar plan, an extraordinarily interesting experiment took place when Yehudi Menuhin lectured and performed in the college gymnasium for an audience of approximately 300, both students and friends of the college. Mr. Menuhin chose Bach's *Chaconne* from the D Minor *Partita* as the basis for his informal talk, which he illustrated with his incomparable playing. This lec-

*(Continued on page 16)*

# WHAT WILL MUSIC BE LIKE

## A Distinguished Composer-Conductor, and a Pianist Look at Their

### *Blanche Thebom*



*Blanche Thebom*

A trustee of the Institute of International Education, Miss Thebom will sing this summer in Japan, the Philippines and Taiwan under State Department auspices.

THE distinguished mezzo-soprano of the Metropolitan Opera, Blanche Thebom, looks ahead to opera a hundred years hence:

"I believe that the future of opera as an art form depends upon the composers of the future. It is my hope that these coming opera composers will rediscover the beauty and the natural potentialities of the human voice. The good God has not seen fit to improve or change it since he created it, and we desperately need, in our time and in time to come, to return to opera written for the human voice, and not against it.

"I believe that our growing interest in hearing opera in English will eventually result in the blossoming of new men of letters who will fall in love with the Muse of Music and under her enchantment produce librettos which will sing and pulse with life in a fashion which has been lost to us since the beauty, nobility and grandeur of the language of Shakespeare.

"I can see an enormous open field of development in the merging of these two forces, and perhaps opera goes in 2059 will hear such music. I rather suspect that if they do not, they may not be hearing opera at all."

### *Franz Waxman*



*Franz Waxman*

Mr. Waxman conducted the world premiere of his oratorio "Joshua" on May 23rd in Dallas. He is composer and conductor for two new films, "The Nun's Story" with Audrey Hepburn and "Count Your Blessings."

"New means of producing sound, new instruments, new devices for a composer to hear his own works in progress, and new ways to transmit the sound of a symphony to a vast audience are all within the realm of possibility and fulfillment.

"Today, when a symphony orchestra gives a concert, the conductor and the musicians must all meet to rehearse in a single place, and finally they meet in the concert hall to perform the work. It is technically feasible and possible that in the year 2059 an orchestra of 100 musicians might *not* be gathered in one and the same place while rehearsing and playing! Each individual musician might be in his own home watching a closed circuit television screen on which the conductor appears, giving the beat. The musicians would then play in front of their own microphones. All the musicians would be connected to a central circuit and a vast sound board that would mix the entire orchestra's playing, which would emerge as the sound of the full symphony orchestra. The finest musicians from all over the world could then be 'assembled' for an international concert on a fine

(Continued on page 16)

# IN THE YEAR 2059?

## an Opera Singer, a Concert Manager

### Fields a Hundred Years Hence

*Andrew Heath*

"All signs point to a Golden Age in America, not only for music but for all the arts, possibly even rivaling Greece or Italy in their most flamboyant cultural flowering. As catalytic agents our own nation has both an external threat of destruction as well as a rich internal economy, each apparently necessary for vigorous artistic progress. We stand in danger of losing ground irrevocably if we do not nurture our living creative artists, particularly our native ones.

"Any age in which art attains an apex is founded on a broad base on national culture. Musically speaking, the pyramid supporting Bach or Wagner, Brahms or Debussy, Verdi or Stravinsky, was a highly developed national—not to say nationalistic—school. Recognition of this historical truism in American terms appears with increasing frequency. Witness, for example, the recent music grants of the Ford Foundation. One of these will enable six American orchestras to commission eighteen new symphonic works over the next three years.

"This kind of investment will determine our future dividends in music. If audiences worship only famous dead composers (usually foreign) and ignore the lesser known ones—perhaps not yet deified by death (usually American)—the musical life of America will resolve itself into what has been termed 'a motionless Alexandrianism.' Piteous prospect!"

"It is always the audience that gives birth to its artists. The criterion for what is good or bad—in music or baseball—derives not only from an abstract standard of artistic excellence, but also from a judgment of what is fitting—that is, humanly desirable—for a particular audience. Surely the ever-growing musical audience in the United States will cheer each new composer as he comes up to bat and at least give him a chance to strike out.

"Serge Koussevitzky spoke more ominously. 'If we do not support the new, there will soon be no old.'"

*Herbert Barrett*

"In the year 2059 there will probably be concert managements directed by a Universal Arts Council presiding over the world music picture, with Ministries of Music in each country, and Municipal Music Committees in each city, supervising year-round concert and opera programs and music education on all scholastic levels; setting up interchange of composers, performers and educators on a world-wide, or possibly even inter-planetary basis. Music educa-

*(Continued on page 7)*



*Andrew Heath*

*A conductor and solo pianist, Mr. Heath has conducted the NBC Opera Theatre, led the Seventh Army Symphony in Europe and has been musical director of the American Shakespeare Theatre at Stratford, Conn.*



*Herbert Barrett*

*Mr. Barrett, widely known as a concert manager and personal representative of musical stars, was recently elected president of the Independent Concert Managers Association.*





Blackstone Studios

David Mannes

ONE of America's most beloved musical figures, David Mannes, violinist, teacher, conductor and co-founder of the Mannes College of Music in New York, died at the age of 93 on April 24, 1959. For three-quarters of a century David Mannes, through his music and his selfless devotion to humanity, enriched the lives of people in all walks of life—people of all races and creeds, ages and circumstances. The following tribute is by his daughter, the well-known writer Marya Mannes.

**"M**y father is a musician."

I could see that the little girl was not impressed and I was angry, at nine, that I could not explain why this was so wonderful and why David Mannes was so much better than any banker or business man in the world.

"Does he make a lot of money?"

No. He was concert-master of the New York Symphony Orchestra and it was a proud, tough job, but no banker's daughter would think so much of it. He taught violin at a Settlement and at home, he was a musician all right, and a good one, but where was the money in that, or even the boast?

I could not even say, "But he's not really like a musician at all," for that would have sounded as if I were apologizing for music and it would have been all wrong, for I was full of reverence for music and for those who could play it well. And yet these other musicians who filled our house with sound and talk—they were not like father at all. For one thing, he was very handsome in a lean, graceful way, part American-Indian, I thought, and part Sherlock Holmes, and he dressed with a certain casual elegance

## David Mannes — A Tribute

By MARYA MANNES

which did not strike me as typical of musicians then. "Your father is so aristocratic," people would say.

I wonder whether in this age of labels people would understand me better if I said that my father was a great human being? Nowadays it is what you do that counts, not what you are. And although my father's achievements in the ninety-three full years of his life were many and impressive and of lasting value to the world of music, his importance lay simply and purely in his humanity.

"If someone came to your father," my mother would say with loving exasperation, "and said that they had just committed murder, he would say 'I understand.'" That is why I loved him, of course; because he understood. The world was so full of people who didn't.

In the autobiography he wrote nearly twenty years ago, without benefit of ghost, he said: "The more I know of people the less fit I feel to judge them. And the more I know of myself the better I understand the doubts and fears that encompass them. It is usually people without imagination for the sufferings of others who sit in judgment upon them; people who have never known the cleansing agony of doubt."

I know that my father arrived at his faith entirely through his own cleansing agony of doubt, for he had spoken to me about it ever since I was five years old. He was racked with doubt, torn with feelings of inadequacy. Would he live up to his music? Would he live up to my mother? Would he live up to us, his children? With only two years of schooling, how could he rise above his colossal ignorance, how could he live in the world of the educated, the sure?

"I've learned everything I know from Christ and Lincoln," he said, and I knew this was true. It is fashionable for public figures to claim this as evidence of their piety and integrity and even their Americanism, but I doubt whether they lived with the New Testament and with the life and words of Lin-

(Continued on page 9)

## Our Composer Salute Goes to Our American Song Cycle Contest Winner — Ramiro Cortes



*Ramiro Cortes*

At our recent San Diego Biennial, the \$500 Bolek Award in the Federation's contest for an original American song cycle was won by 25-year-old Ramiro Cortes. Born in Dallas of Mexican parents, Cortes is black-eyed, reflective and serious minded. He was educated at the Yale Music School and at the University of Southern California, and at the age of eighteen, started to make a name for himself as a multiple prize-winner. In that year, 1952, it was the Federation which gave him his first major composition prize; the Charles Ives Scholarship at Indian Hill Summer Music Workshop at Stockbridge, Mass. In 1955 he was again the recipient of a Federation Award for a piano work in connection with the Steinway Centennial. In 1953 and 1956 he also won Federation awards in the Young Composers Contests.

But this prize-winning young man—termed by one critic "among the most promising of the younger American composers"—has achieved in addition some other impressive awards. He won scholarships to the Yale School of Music, to the University of Denver, and to UCLA. In 1955 he won the tenth annual George Gershwin Award with a composition called *Sinfonia Sacra*, which was performed by the New York Philharmonic and conducted by Mitropoulos. In 1954 and 1958, he won the first prizes in Broadcast Music, Inc. contests, first for a composition for small orchestra, then for a Chamber Music Concerto. By then he was in the prize-winning groove and further awards from the Los Angeles Philharmonic and from Sigma Alpha Iota more than helped with the expenses of daily living.

In 1956, Cortes, then aged 23, received a Fulbright Grant to study in Rome, and spent two happy years working with the Italian composer Goffredo Petrassi. He returned here in 1958 and went to Princeton to study with Roger Sessions. While there, he composed a film score for the Pittsburgh Bicentennial.

But by this time he had had enough of the east to know that his future lay westward. He had won four Huntington Hartford Foundation Residence Fellowships, entitling him to live and work for some months in a studio-cottage on the estate in beautiful Rustic Canyon in the Santa Monica Mountains. He writes from this haven that he finds ideal conditions in which to work and that he is engaged in writing a Piano Trio on commission from the Harvard Musical Association. "The decision to live and settle forever here near Los Angeles was made only a month ago," he said. "I like everything out here—the climate, the people—and I intend to do more film work."

Cortes' winning song cycle, entitled *America*, was set to a text by Herman Melville. He came across the poems on a tip from a poet friend, and was struck with their vitality and lyricism. The work is scored for soprano voice and string orchestra.

## DAVID MANNES — A TRIBUTE

(Continued from page 8)

coln as father did. They were his university and his religion and he transmitted this love to me in a hundred different ways.

When someone would say, as they did so often, "You are so wonderful with children, Mr. Mannes?" he would simply smile and say, "I love them, you know. Christ said 'Suffer little children to come unto me,' and that is how I feel."

Or, when I had seen him once very angry about

something—a rare emotion for him—he said later, "You know, there are times when one must be angry. Christ was angry when he drove the traders from the temple . . ."

As for Lincoln, he could never get enough of him. The boy whose parents were Polish immigrants, whose mother could not read or write and spoke in broken English whose playground was the "Tender-

(Continued on page 17)

## IN THE FEDERATION SPOTLIGHT



Photo by Bruno of Hollywood  
Alfonso D'Artega

### REAL LIFE DRAMA

OUR new Special Member, Alfonso D'Artega, is known as a brilliant conductor of the Carnegie Hall Pop Concerts, which feature the N. Y. Philharmonic players; of the University of Miami Summer Symphony, of Pops Concerts with the Symphony of the Air and the St. Louis and Buffalo Orchestras. He has made a sideline of leading big orchestras in the top tunes of all times for radio transcription programs, which are then sold to independent radio stations. This vast library of music, plus the new records which are coming out, will be a nest egg for maestro D'Artega for a good many years to come. Besides this, he composes orchestral works and popular songs, a tone poem, *Niagara*, and a *Fire and Ice Ballet*. This summer, he will be musical director of the eight-week Hudson - Champlain River Festival, commemorating the 350th anniversary of the discovery of the Hudson River.

All this adds up to an excellent musical career. That it is also exciting is proved by a drama of real life which D'Artega lived through recently. It seems that two suitcases were stolen from his car,

containing not only his clothes but also his carefully prepared scores for all the instruments of the Buffalo Orchestra, which he was to conduct that week. D'Artega was frantic. "The clothing is unimportant," he told the police. "But the music—that is irreplaceable. There is no time to prepare new arrangements before my concert!"

When the detectives left, D'Artega drove to the Church of St. Francis of Assisi on West 31st Street. There he prayed for two hours, pleading for the Saint's help.

The next day in his shabby basement bedroom, Joe Lucas (his name *could* have been that) read a newspaper item which mentioned D'Artega's loss and his midnight trip to the church. It reported that, miraculously, D'Artega's stolen scores had been found, thrown into two sacks on the street beside some neighborhood ash cans. Lucas knew how they got there. He knew also that he had pawned D'Artega's clothes for \$140, and that two of D'Artega's songs, a hymn, *Everyone Must Have a Friend*, and an *Ave Maria* were still in his own dresser drawer. He took the scores out and read the heartening words again.

A few weeks later, D'Artega received a letter containing the pawn tickets. The letter said "I am sorry about breaking into your car. But with the bad sometimes comes the good and in my case, it is that I quit being a thief. I now have a job and live as I should. J. L." D'Artega redeemed his pawned clothes and asked the police to call off the search. He thought that ended the matter.

One Sunday, nearly three years later, as he was leaving his church, an usher touched D'Artega's arm and said, "This young man wants to talk with you." The young man whispered, "There's something I have to tell you. Can we go some-

where for a cup of coffee?"

At a nearby restaurant, Joe Lucas counted out \$140 and gave it to the astonished musician. "Sorry this took so long," he said. "I had to save it up before I spoke to you. Your suitcases were the last things I'll ever steal. I'm working now."

Since then D'Artega hears regularly from Joe Lucas. Two years ago he read that Lucas had married, and wrote him, heard of his business promotions and of the birth of his son; of the continued progress of the man who found redemption in two stolen suitcases.

### A DISTINGUISHED COMPOSER VIEWS HIS FELLOWS



Miklos Rozsa

THE distinguished motion picture composer and Academy Award winner, Dr. Miklos Rozsa, scheduled to speak on our Audio - Visual Education panel at the Biennial, was unfortunately unable to

do so. So provocative were his prepared remarks that we feel the Federation members should still hear them, and we reprint an excerpt below. Dr. Rozsa is president of the Los Angeles Chapter of the National Association for American Composers and Conductors. Dr. Rozsa speaks:

Is composing a profession today? Don't we expect a profession, in which, apart from the necessary talent, one has put years of study and serious work, to yield a living through exercising this art? Do not painters, sculptors, writers and other creative artists hope to sell their product to enable them to produce further artistic work? Can the contemporary composer of serious music ever be in the position that, from writing music alone, he can keep himself alive?

MUSIC CLUBS MAGAZINE

The answer unfortunately is a categorical "No!".

The other day I heard Aldous Huxley, the great English writer, say that to publish a young and unknown writer's book is becoming difficult, as it usually only sells between three and four thousand copies, an amount insufficient to cover the publisher's expenses. But, how lucky these writers are, when an unknown writer can sell three thousand copies! Debussy's first *Arabesque*, which was published in 1891 (and which is now a most popular piano piece) sold four hundred copies in the first twelve years. His *Children's Corner Suite* published in 1908 at the height of his career and fame, sold one thousand copies in the first year of its publication. Ravel's greatest success, the *Bolero*, in 1921, also at the peak of his popularity, sold two thousand copies in a year. And these were the outstanding popular successes of their time; nor were Debussy and Ravel new to their profession when these works were published.

If a book is a success it sells immediately and the sales may improve with the years. But it often takes long decades before a musical composition becomes generally known and a sale starts in a moderate way. To base a living on the income of sheet music is therefore an impossibility for the composer.

What are a composer's other sources of income? Do people realize that to write a larger orchestral or choral work is a luxury that only a few composers can allow themselves? It takes long months to compose and orchestrate a larger orchestral work, but during this period the composer has to manage to live somehow. But his trouble only starts then. Supposing that the symphony is accepted by a symphony orchestra; the composer has to supply the full orchestral material which, if done by professional copyists, will cost several hundred dollars. If the composer cannot afford this, he can sit up through long nights copying out every part of his score.

Can he hope that the symphony association (which has to charge high prices for listening to the symphony) will pay a fair share of his expenses for the use of the material? Usually the conductor or the manager will explain to the composer that the orchestra has a large deficit and is unable to pay anything—or if they feel generous—they will make an exception in his case and will pay twenty or thirty dollars. This hardly covers two per cent of his expenses!

Very few people who buy recordings of contemporary works realize how few of their dollars go to the composer. They would be shocked to learn that the retailer, whose only contribution to the record is to take it from the shelf, wrap it up and hand it over to the customer, will receive forty per cent of the record's sale price. The recording company, the performer or performers, the publisher, the technicians, the designer of the album, the printer of the labels and the cost of the record's material will account for fifty-nine percent, leaving one percent which is magnanimously handed over to the composer, who alone is responsible for the musical content of the record. He gives the most, and he receives the least!

He faces a cruel truth. Our society has no esteem for him and doesn't reward his work with a financial compensation. He has to turn to other means to make a living and no matter what he does, teaching or writing music for commercial purposes, he will not exercise the real vocation for which he was born and trained. He is forced to spend the best and most productive years of his life on something that has little to do with his art.

Is there any hope for improvement? Only if bigger interest is evinced in contemporary music. Only if a new generation will grow up, with appreciation, interest and finally love for the product of the serious contemporary composer. Only when the public will demand that more contemporary works be played at concerts, on the radio, and recorded on commercial records.

## NFMC PUBLICATIONS

(Order from National Federation of Music Clubs, 445 West 23rd St., New York 11, N. Y.)

Catalogue of Published American Choral Music .....	\$ .65
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# From the Reviewing Stand

By SIGMUND SPAETH, NAOMI REYNOLDS, QUAINANCE EATON, FRED MORRISON

## NEW FILMS

Reviewed by SIGMUND SPAETH

THERE should be considerable satisfaction for members of the National Federation of Music Clubs in the fact that Dimitri Tiomkin's musical score for *The Old Man and the Sea* won an Academy Award. Our previewers were unanimous in their choice of this fine music as the best heard in any serious, dramatic film of the past year. They were inclined to agree also with the honors lavished upon *Gigi* in the lighter field of music, although it must be admitted that the winning title song itself had no great distinction, and the music as a whole is hardly up to the standards of the creators of *My Fair Lady*, which in turn suffers by musical comparison with the best American musical comedies.

Mr. Tiomkin scores again with his tonal background to an otherwise fairly conventional western called *Rio Bravo*, which profits also by the acting of John Wayne, Dean Martin and Walter Brennan and the singing of young Ricky Nelson, the teen-agers' delight.

*Separate Tables*, which had two Oscar winners in David Niven and Wendy Hiller, as best actor and best supporting actress, has some musical significance in the workmanlike score of David Raksin and an effective title song by Harry Warren and Harold Adamson. Deborah Kerr, Rita Hayworth, Gladys Cooper and Burt Lancaster add to the stature of the cast.

Thoroughly bawdy but immensely funny is the new Marilyn Monroe picture, *Some Like It Hot*, in which the heroine plays the featured ukulele-singer in a girls' band, which is joined by Tony Curtis and Jack Lemmon as female impersonators. Joe E. Brown, as a naive millionaire, adds to the broad comedy, with a climax in a hilarious rumba. Miss Monroe not only uses her physical assets to advantage, with an underlying sense of humor, but sings some period songs effectively, getting her best results from the old Helen Kane classic of boop-a-doop, *I Wanna Be Loved by You*. The laughs obliterate some of the lines.

Whimsical fantasy pervades a *Tom Thumb* film, based on the Grimm fairy-tale, with musical values in the score of Douglas Gamley and Ken Jones, plus some interpolated songs, among which Peggy Lee's *Tom Thumb's Tune* has hit possibilities.

A significant Japanese importation is the Toho Company's *Rickshaw Man*, starring Toshiro Mifune and Hideko Takamine, with excellent music by Ikuma Taniguchi, combining western and eastern techniques. This picture was awarded the Golden Lion of St. Mark at the 1958 Venice Film Festival.

Miklos Rozsa, who appeared as a speaker in defense of the contemporary composer in San Diego, has just completed the music of *Ben Hur*, soon to be released. There is also in the offing a screen biography of Franz Liszt, entitled *The Magic Flame*. Citation Films' *Figaro, the Barber of Seville*, made a deep impression on those who saw this highly individual picture at the Biennial Convention.

## NEW RECORDS

Reviewed by SIGMUND SPAETH

A novel idea is presented by RCA Victor in an album called *Music for Frustrated Conductors*, with a baton attached for the use of those who wish to try their skill at leading an orchestra, perhaps in front of a mirror. Deems Taylor supplies the instructions for novices, and the music is by such composers as Tchaikovsky, Chabrier, Bizet, Johann Strauss, Khachaturian, Kreisler and Richard Rodgers, with Arthur Fiedler, Morton Gould and Robert Russell Bennett doing the actual conducting.

This should stimulate a lot of home performances, with a resulting check-up in the concert halls of America.

Columbia Records offer the sound-track of the forthcoming movie, *Porgy and Bess*, as produced by Samuel Goldwyn, with the cast of the film as interpreters. Lighter works in the Columbia list are *First Impressions*, the delightful musical based on Jane Austen's *Pride and Prejudice*, and *Juno*, Marc Blitzstein's adaptation of the O'Casey classic, *Juno and the Paycock*, starring Shirley Booth.

The music of *Porgy and Bess* appears again on an LP Decca disc made by Sammy Davis, Jr., and Carmen McRae, with various conductors of the orchestral accompaniments and the Bill Thompson Singers for choral effects. Among other recent Decca releases are *Vienna So Gay*, with the music of Emmerich Kalman played by Hans Carste and his orchestra, *Curtain Time*, by Fred Waring and his Pennsylvanians, with characteristic interpretations of the hit songs of Broadway, *Soft Lights and Sweet Music*, conducted by the late Victor Young of Hollywood, and *Happy in Hawaii*, featuring the "Hula Cop", Sterling Mossman.

An outstanding Mercury album consists of *French Overtures*, with Paul Paray conducting the Detroit Symphony Orchestra. Carlton Stereo presents Vincent Lopez and his orchestra in established favorites, including the inevitable *Nola* and a Vann-Miller novelty, *Your Kiss*. Mana-Zucca appears in various moods in an album of her songs interpreted by baritone James Farrar for Mazica Records. Elliot Griffith plays his own piano music on Music Library Recordings. Finally there is a striking collection of Korean folk music by the gifted Han Pyung Sook, president of the Korean Opera Association, released by Request Records.

## PRESENT AND PROSPECTIVE PROGRAMS ON RADIO AND TELEVISION

Commented upon by NAOMI REYNOLDS

THE Metropolitan Opera broadcasts over the CBS Radio network have been renewed by Texaco for the 1959-60 season and again the complete Saturday afternoon matinee performances will be broadcast "live" from the stage of the world-famed opera house. Next season will be the 29th season on the air and the 20th for Texaco's sponsorship. A joint statement by the sponsor, CBS, and the Metropolitan Association's Board Chairman, Lauder Greenway, stated that "judging from the enormous increase in audience mail—approximately fifty per cent more than usual—the triple partnership of CBS Radio, the Texas Company and the Metropolitan Opera, has been successful well beyond our expectations."

Over 2,000 young hopefuls competed nationally in the annual "Met" National Council's Auditions. The two top winners were Teresa Stratas, 20-year old soprano from Toronto, Canada, and Raold Reitan, 30, baritone from Tacoma, Washington.

While we rejoice over this good fortune for music-lovers to hear world renowned operas with today's most celebrated artists, we are extremely disturbed by the fact that the *Voice of Firestone* has been cancelled as of June 1st, because a proper time slot for next season was not submitted for this time-tested musical show. The program, which has been a standard of pleasurable listening on radio for 30 years and viewed on television for the past ten years, has always presented our top-flight concert artists. We trust that you will voice your opinion regarding available time for the continuance of this feature, which affords opportunities for our artists to be seen and heard.

MUSIC CLUBS MAGAZINE



It has been reported that Firestone may buy time for its program on independent stations and that taped programs will be used.

George Szell and the Cleveland Orchestra have had an excellent season on their Sunday afternoon broadcasts over CBS from Severance Hall. Highlights were numerous, with great guest conductors and soloists including the appearance of Lukas Foss playing the solo part of his Concerto No. 2 for Piano and Orchestra.

Leonard Bernstein, hailed as television's outstanding teacher of fine music, demonstrated how the great composers used "sophisticated wit" in their works. Bernstein's deft manner of imparting complex musical ideas clearly and simply has gained thousands of new viewers each time he appeared. Bernstein was chosen as recipient of the Annual Award for Distinguished Service to Music in America by the American Symphony Orchestra League. The American Symphony Orchestra League has as one of its major objectives the improvement of standards in the field of symphony music, and represents more than 800 symphony orchestras in the United States and Canada.

The Los Angeles area USO honored Dinah Shore at the organization's 4th annual Medallion Award Luncheon in April. Chevrolet has renewed its sponsorship of *The Dinah Shore Chevy Show* for 1959-60 on NBC-TV. This show received five major television awards during 1957-58 and so far this year has won many top honors.

*Music for Fun*, a new show launched in April over KABC, Saturdays, 7:00-8:00 P.M., features a galaxy of talented new faces. The show will highlight music from Broadway, songs from Latin-America, Paris and music from the movies. Guest stars will also be featured weekly. The same team which created "Stars of Jazz" will produce the new series, including Peter Robinson and Jimmie Baker, with John Orloff directing.

Peter Herman Adler, music and artistic director of the NBC Opera Company and recently-appointed music director of the Baltimore Symphony, is in Europe for guest appearances in opera and concert. He conducted Moussorgsky's opera *The Fair at Sorochinsk* at the Rome Opera for its first four performances. Adler will also conduct in Bologna and in Hamburg. On May 27th he directed a program of operatic music by Richard Strauss over the BBC in London.

Paul Creston's original music score composed for the documentary film *The Frozen War* was heard on *Twentieth Century* on CBS-TV in February. George Antheil's music scores are being used also on this program.

In addition to certain rights to the music of Giuseppe Verdi, for which Vincent Sheehan is now writing a picture script, and a possible picture on the life of Puccini, Wynn Rocamora has just tied up the rights to *The Life of Cecile Chaminade*, for which my friend, Elza Schallert, is writing the story.

The tapes for *A Magic Flame* are completed, reproducing the playing of Jorge Bolet, pianist, the Los Angeles Philharmonic Orchestra and the Roger Wagner Chorale. In addition eight members of the Southern California University Opera Theatre took time out to sing and record a choral sequence under Dr. Walter Ducloux's direction for the same picture, the story of Liszt's life.

## RECENT BOOKS ON MUSICAL TOPICS

Reviewed by **QUAINTANCE EATON**  
and **FREDA MORRISON**

**MILTON CROSS' FAVORITE ARIAS FROM THE GREAT OPERAS.** Edited by Milton J. Cross. Doubleday & Company, Inc., Garden City, New York. 299 pages, illustrated. \$7.50.

**F**IFTY popular solo and concerted numbers from thirty-four operas have been selected by "Mr. Opera" for home consumption. In excellent simplified piano arrangements by Alexander Steinert and with new English translations by Chester Kallman

to illustrate the original texts, this music from the lyric stage belongs on every piano. The operas include *Carmen*, *Faust*, *Marriage of Figaro*, *Madame Butterfly*, *Rigoletto*, *La Boheme*, *Aida*, *Tosca*, *Pagliacci* and others.

There are illustrations by Polly Bolian and prefatory notes by Henry Simon for good measure.

**COMPLETE BOOK OF THE AMERICAN MUSICAL THEATER.** By David Ewen. With chronology of the American Musical Theater, a list of outstanding songs of the American Musical Theater, illustrated. 401 pages. Index. \$7.50.

The label "complete" is a dangerous one. Mr. Ewen should not have dared. For this long and fairly detailed (in certain cases) exposition of "musicals" from *The Black Crook* of 1866 to *Oh, Captain* of 1958, is, despite its pretensions, as full of holes as any such compendium is bound to be. It is as if Mr. Ewen were "playing fast and making mistakes." Nevertheless, a good deal of nostalgia is generated in these pages, and one can look back and learn, as well as savor those shows which one actually experienced. Along the way are plots, production histories, biographies of stars and composers and librettists, anecdotes and vignettes of stage life. It was the respectability of Gilbert and Sullivan that opened the floodgate for American musical shows. *H. M. S. Pinafore* could be—and was—seen by the entire family. Once in the theatre, which had been considered disreputable, the "family" never left it. Our rich "Broadway" heritage stems from that.

**SCHUBERT, A CRITICAL BIOGRAPHY.** By Maurice J. E. Brown. Macmillan & Co., Ltd., London; St. Martin's Press, New York. With appendices, indices and illustrations, 414 pages, \$6.75.

Mr. Brown, a British Schubert specialist, has succeeded admirably in compressing a great deal of information in a small space. It may be true that Schubert, had he been spared to a ripe old age, would have composed many more masterpieces, but as it was he left enough and plenty to warrant long critical discussion. Furthermore, he was not the "natural" composer so many have thought him; indeed, he worked very hard at his trade. Mr. Brown punctures several legends of his casualness—notably the remark about a song of his own sung to him: "Whose is it?" In his lifetime and even for succeeding generations his fame glowed but dimly beneath the surface. Even today, new works are being discovered, although the full light of public acceptance has long been shed on his wonderful output. Mr. Brown discusses most of the major works very thoroughly, and arouses curiosity about some of the unknown ones, notably the operas.

**GUSTAV MAHLER, THE EARLY YEARS.** By Donald Mitchell. The Macmillan Company, New York. With bibliography and key, notes, illustrations and index. 275 pages. \$8.50.

The complex character of this remarkable man has been as much of a challenge to later generations as his music. He was quite at home in many other worlds besides music; his intellectual curiosity carried him far and made for him many distinguished friends. His music itself has been so long a subject of controversy that it is fascinating to read about the man and to wonder again about the relationship between character and creation—the old question of the man *vs.* the artist. Mr. Mitchell, a distinguished young London author and critic, has probed deeply into the composer's early life, and has followed in great detail the years until 1880, when Mahler first began to conduct. Added to his perceptive study is a critical examination of the early works, including songs and the cantata, *Das klagende Lied*, which proves illuminating indeed.

**ARTIST'S LIFE.** By Angna Enters. Coward-McCann, Inc., New York. 447 pages. \$5.75

Angna Enters seems to be the best example of the theory that all talent runs in one channel and you have but to stretch your capacities a bit to be at once poet and dancer, musician and scholar. She is all of these and more. This record of her life since 1937 shows at once the brilliance of the artistic gift, the depth of perception of the woman and the extra-

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*AND PROMENADE HOME.* By Agnes De Mille. Little, Brown and Company, Boston. With photographs and index, 301 pages, \$5.00.

Another gifted lady to function in several creative worlds is Miss De Mille, who writes almost as well as she dances and choreographs. Like Miss Enters, she is articulate even to the point of the finest shades of meaning. Her book is more than a record of her troubles and triumphs; it is a human story of deep appeal and sensitivity. Miss De Mille was faced with modern women's greatest dilemma: how to make a career and a marriage work simultaneously. Every woman will read her account with sympathy. In the theatrical world, she has met all the great ones, worked with them, occasionally scrapped with them, known them well. They appear in her narrative like people, rather than paper cutouts. Miss De Mille's gift for portrayal, whether on stage or on page, is indeed vivid.

### TO COME IN NEXT ISSUE

*CHARLES I'VES AND HIS MUSIC*, by Henry and Sidney Cowell; *CELLO PLAYING OF TODAY*, by Maurice Eisenberg; *BEETHOVEN*, by Alan Pryce-Jones.

*CONVERSATIONS WITH IGOR STRAVINSKY*, by Igor Stravinsky and Robert Craft. Doubleday & Co. 162 pp. \$4.00.

THERE is reminiscence of a Russian boyhood, of other illustrious contemporaries, prompted by Robert Craft's discreetly placed questions. But the essence of these dialogues is in the

musical wisdom distilled by a creative giant who is not afraid to speak his shrewd, thoughtful, provocative mind.

On experiment, for instance, "which means nothing at all in musical composition . . . it is music or it isn't"; on harmony "which offers no further resources into which to inquire and from which to seek profit"; on technique "which is not a teachable science . . . being creation, it is new every time"; on those philistines to whom music "is merely something that reminds them of something else"; on the critic "who is not even equipped to judge one's grammar"; on current "homespun" American music, "fatuous in expression and in technique the vilest cliché"; on the vast significance of Schoenberg, Berg and Webern; on jazz "which at its rare best is certainly the best musical entertainment in the U.S."; on the operas of Richard Strauss "all of which I would like to admit to whatever purgatory punishes triumphant banality."

"I lack words and have no gift for this sort of thing," says Igor Stravinsky in an early passage, and thereupon proceeds to eloquent discourse.

*LISTENING TO MUSIC CREATIVELY* (second edition), by Edwin John Stringham, Prentice-Hall, Inc. 624 pp. \$9.00.

An ambitious musical survey designed to lead the inexperienced ear to the endowed state of enlightened listening. Ornate in style and presentation, liberal with biography and analysis of works major and minor, and lavish with plates that although supposed to illustrate some theme of kinship between music and the other creative arts, merely succeed in looking as if they have slipped in purposeless and by mistake from some other irrelevant publication.

*COUNTERPOINT*, By Kurt Kennan, Prentice-Hall, 211 pp. \$6.00.

This technical volume, based on the baroque counterpoint of the Eighteenth Century, largely identified with Bach, seeks to fill a gap in existing textbooks by providing the student with a comprehensive course that can be covered in a year, progressing from the elementary stage of writing inventions to the more advanced study of the fugue.

*A VOICE THAT FILLS THE HOUSE*, By Martin Mayer, Simon and Schuster, 249 pp. \$3.75.

An American baritone, dedicated to his career and less talented pianist wife, sings his triumphant way via the guidebook tour of Italian opera houses to a spectacular debut at New York's Metropolitan. Busy with incident, breathless with a mammoth cast of principals and chorus, Mr. Mayer's new novel creates an illusion of life as it is lived behind the intriguing glamour of the operatic curtain.

*THE VAN CLIBURN LEGEND*, By Abram Chasins and Villa Stiles. Doubleday, 238 pp. \$3.95.

This is the pretty fairy story, with appropriately pretty pictures, of the appealing young Texan whose rangy hands can play two Russian concertos so much better than the Russians themselves that they gave him first prize at the first International Tchaikovsky Festival held in Moscow a year ago. The applause still echoes.

But audiences do not live—although a pianist and his entourage may—by Tchaikovsky and Rachmaninoff alone. Abram Chasins and Villa Stiles, the authors, may well reflect whether they best serve the cause of Van Cliburn and the cultural resources of which he has become a symbol, by hallowing this contemporary legend. As one swallow does not make a summer, so does the exploitation of two concertos not constitute a career.

The last chapter of the book indicates that there are responsible critics up and down the country who are pausing from their pens to wonder, Mr. Chasins, himself recognizing that there is a case to defend, submits a final analytic plea for the dilemma of any young man crowned with too sudden a fame.

# My Last Report as Special Members Chairman

By DOROTHY COOLIDGE

**I**N this my final article for the *Music Clubs Magazine*, I want to thank so many of you for the help you have given me. The State Special Member Chairmen have worked faithfully and industriously to bring in our new members as well as to secure the renewals and reinstatements of all types of special members. The State Presidents have assisted me often and several states now have Special Member Chairmen who had none before. I have been a fortunate chairman to have had two new Donor memberships in this two-year administration, one from Mrs. Herbert Uihlein of Milwaukee, Wisconsin, and the other from Mrs. Freeman T. Eagleson of Columbus, Ohio, Mrs. Uihlein joining as a completely new member, and Mrs. Eagleson transferring from Subscriber to Donor. An interesting development has been the number of new memberships from the men, several of whom have taken Life and Contributing memberships as well as Special Individual.

## FIVE SPECIAL AWARDS

The report of prizes won for points earned by the states in the four classifications was given by me at the Biennial. For the benefit of those not attending, may I give the results as briefly as possible: Classification I was won by North Carolina and second place by Pennsylvania. The North Carolina President, Mrs. Jefferson, told me that she and Mrs. Ernest Moore procured 32 new Special Members in one day at a meeting of a cultural conference in Raleigh. Classification II was won by California and second place by New York. California topped the entire country in points earned; exactly half of these points were earned by Junior memberships—new, renewals and reinstated. Classification III went to Idaho in first place and Massachusetts in second; and Classification IV to Delaware first and West Virginia second.

The Loraine Evans Award given by Mrs. Evans of Marion, Ohio, goes to the state bringing in the most permanent members within the two-year period. This was won by Texas with 15 new Life members. The runner-up was Ohio.

All of the prizes were donated to your chairman, and I wish to thank Smiley Brothers Music House of Detroit, Baldwin dealers, for \$100; the Michigan Federation of Music Clubs, \$25; Mrs. George Tomkinson of Detroit, \$20; and Mrs. Warren Knox, \$15—\$160 in all. Mrs. Evans' gift was \$25.

## NEW LIFE MEMBERS; ALSO A DONOR MEMBER

I am sorry that all of the brief biographies requested by me did not reach me in time for this article. A new Life member

from Ohio is Miss Florence Gernhardt of Mansfield. She spent her early life in Cleveland where she studied music, belonged to the Cleveland For.ightly Music Club, and taught piano privately. An interesting experience was studying piano for a time under Harold Bauer at the New England Conservatory. After moving to Mansfield, she joined the Mansfield Music Study Club, continued her piano teaching and served as church pianist for ten years at the First Church of Christ, Scientist.

Another Life member from Ohio is Mrs. L. H. Houpt of Upper Sandusky. She is a graduate in Music of Ohio Northern University and has been a teacher of piano in various places. She had graduate work at the Juilliard School of New York. At present she is Counselor of the Ernest Hutcheson Junior Music Club and is State Junior Opera Chairman of the Ohio Federation of Music Clubs. She has served as president of the Woman's Music Club of Upper Sandusky. She is also a member of the National Piano Teachers Guild and other national musical organizations. May I again bring to your attention from Ohio Mrs. Freeman T. Eagleson, our new Donor member and long a faithful dedicated worker in the Ohio Federation of Music Clubs in many capacities. I knew her best during the four years she served as Great Lakes District President. Here, surely, is a woman with a warm heart and generous spirit for music and youth.

We wish to welcome Mrs. U. L. Patterson, Sr., of Shelby, North Carolina, as a new Life member. She was co-organizer in 1953 of the Shelby Music Club and the first president, serving in this capacity four of the five years of its life. She organized the first and only Junior Music Club in Shelby. She has served Community Concerts in many offices—President, Membership Chairman and Publicity Chairman, to mention a few. Under her leadership as club president, the Shelby Music Club has spearheaded many of the National Federation projects in her community, among them the Parade of American Music, the Crusade for Strings, National Music Week, and a splendid Hymn Festival in which a score of choirs and choruses cooperated.

How fortunate is the National Federation to have Arthur Bennett Lipkin as a new Life member. Mr. Lipkin is now in his seventh season as conductor of the Birmingham Orchestra of Alabama. He came to Birmingham from his position as first violinist of the Philadelphia Orchestra. He has given recognition to a number of Alabama composers by performing their works. He is past president of the American Symphony Orchestra League and has been guest conductor for the NBC Symphony and the Dallas Sym-

phony. Birmingham can count upon his support in all cultural efforts, such as the Birmingham Civic Ballet and the Birmingham Civic Opera.

Mrs. George M. Fischer of Watertown, Wisconsin, is a new Life Member. She was welcomed as such by the Wisconsin Federation president, Mrs. Roger Cunningham, at the convention of the Second District held at Waukesha. Mrs. Fischer has held several State chairmanships, notably that of Extension and National Music Week, and formed the Past Presidents Assembly of the Euterpe Club in her home. She has been a member of the Euterpe Club for 43 years.

Other Life Members to be welcomed are: Mrs. Earl R. Love of Marion, Indiana; Mrs. Patricia Corbett of Cincinnati, Ohio; Mrs. J. C. Harman of Pulaski, Virginia; Mrs. A. F. Parkinson of Brookhaven, Mississippi; Mrs. Charles S. Lombard of Redlands, California; Mrs. Riccardo Mooney of Denver, Colorado; Mrs. William Barnes of Decatur, Illinois; Mrs. W. Powers Moore of Jackson, Mississippi; Mrs. Melvin Ocker of Corpus Christi, Texas, and the State President of Kansas, Mrs. Earl R. Findlay.

Mrs. Albert F. Woll of Norristown, Pennsylvania, tells of a varied experience in Special Memberships. She became the first Contributing Member from Pennsylvania during the National Presidency of Marie Morrissey Keith and retained that membership for seven years. To honor her generous service, the Pennsylvania Federation made her a Life Member at that time. She has now decided to become a Contributing Member again in her own right. She is a soprano and has been a church soloist for many years. She adds that she is especially pleased that part of her contributing membership assists the Marie Morrissey Keith Scholarship Fund.

## NEW CONTRIBUTING MEMBERS

A new Contributing Member is Mrs. Alta Mae Eisch of Jacksonville, Illinois. She is music therapist and teacher at the Jacksonville State Hospital and is chairman of Music in Hospitals for the Illinois Federation of Music Clubs. She is a choir director and organist as well, and had fine music training in many excellent schools and colleges to prepare her for this work. Her husband, now deceased, was a violinist in the Kansas City Philharmonic Orchestra and they enjoyed working in theatres, clubs and radio during his lifetime.

Other new Contributing Members are Mrs. Eva S. Armitage of Donaldsonville, Louisiana; Mrs. Hal McIlhenny, president of the Missouri Federation of Music Clubs; Fletcher Moore of Elon College, North Carolina, and the Conrad Schmidt Music House of Hackensack, New Jersey.

## YEHUDI MENUHIN CHAMPIONS THE COLLEGE MUSIC WORKSHOP

(Continued from page 5)

ture-recital was recorded by Arts and Audiences and the long playing disc is now available to music lovers.\*

Mr. Menuhin has repeatedly stressed the importance of sharing his joy in playing with the young audiences, for, as he said in his talk at Bryn Mawr, "unless there is a common denominator between the audience and the performer, both are losers." As a champion of the college workshop approach, he accepted the invitation in spite of his crowded concert schedule and a sudden blizzard, which proved a severe travel hazard. Most artists would have cancelled with a polite message of regret. Not Yehudi Menuhin, who has always made great personal sacrifices to promote causes which he feels are important.

Mr. Menuhin's workshop was for all concerned an exciting musical experience, a shining example of what musical insight and person-to-person understanding the seminar can offer. The artist's observations were lucid and revealing, disclosing his inner vision and personal tastes. The recording maintains this same personal quality.

Following his playing of the opening bars of the *Chaconne*, Mr. Menuhin stressed that Bach must be played as a severe form and at the same time a free fantasy. "I think these two conceptions of freedom and law, the strictness of freedom with fantasy, are identical in a way," he said. "They are two sides of the same coin. I don't think it is possible to have one without the other . . . There has never been any great art without great discipline . . . The same thing applies to rhythm in the interpretative way. You cannot possibly have an inspiring and free performance and interpretation unless you have a very strict conception of the rhythm." He compared the playing of a great work to the decorating of a room, saying, "You wouldn't consider starting to decorate a room if it were still cluttered with thousands of pieces of bric-a-brac. You couldn't then bring your own qualities to it." He suggested that in preparing a work, the player must always go back to the basic rhythm before he can permit himself the freedom required to express his interpretation.

Mr. Menuhin likened Bach's genius to that of a "master chess player" who conceives each separate part of a complete plan. "The *Chaconne*," he said, "is the marvelous climax of a 'fantastic edifice.' Moreover, it is a milestone in the history of music, having been written at the zenith of the development of polyphony, employing the rich modal trends of its day and embodying the beginnings of chromatic writing."

The artist chose passages to illustrate the importance of each voice and to emphasize the subtleties of the rhythmic patterns. Selecting just two measures, he demonstrated that in even so short a passage there are myriads of considerations to be absorbed, "a world of detail, a microcosm" before the performer can reach the fullest expression.

It is notable that Mr. Menuhin referred often to the teaching and background which have influenced his style. To the question, "With what teachers did you study the Bach unaccompanied works?" he replied: "I studied these works all through my life with all of my teachers." He explained, "I began with Louis Persinger. I continued with Enesco. I went on with Adolf Busch, returned to Enesco; and there have been other influences. I am fairly conversant with the German background and point of view and with French culture. I traveled in Germany and played there a great deal. Also in France. Being of Russian parentage, having lived in England and loved it, and studied in the United States, obviously my interpretation must be a unified growth which has absorbed a great many influences. Enesco had behind him the improvisations of the Roumanian gypsy, and at the same time tremendous discipline. Busch had the classical, rather strict performance. But for Enesco, music burned. It had to be at all times emotionally communicative. All these have gone into my playing. I feel that the strict performance is terribly useful and must always be kept in mind, yet truth should be impressionable and flexible and not static. It must retain something of inspiration."

It is probable that the students who heard Mr. Menuhin at Bryn Mawr College will never forget their musical experience, and that every future hearing of the *Chaconne* will recall Mr. Menuhin's words. The college music workshops will indeed flourish with presentations such as his, with its warm personal communication and great musicianship.

\*Long Playing Recording of the lecture-recital by Yehudi Menuhin, violinist, at Bryn Mawr College, may be obtained at \$6.00 per disc, including postage, from Arts and Audiences, Inc., Darlington, Maryland. The subject of the recording is Bach's D Minor *Chaconne*.

## WHAT WILL MUSIC BE LIKE IN 2059?—FRANZ WAXMAN

(Continued from page 6)

professional level.

"Already composers are experimenting in electronic music as a new element in composition. Some are beginning to make their own sounds with specially constructed signal generators, some producing pure tones, some producing impulses and some producing 'white noise.' Mixtures of sound from the three generators are also being used. All of these electronically produced sounds will certainly open new doors for the composer of the year 2059.

"I also envision changes in attitude on the part of the international audience toward the American composer. In the process of making American music assume its rightful place in the current of the musical scene, certainly all the technological advances for transmitting music throughout the world will help the American composer to receive international recognition. With this recognition, American composers will certainly have more necessary self-confidence, so that they may fully express themselves in the American idiom without apology."



## DAVID MANNES—A TRIBUTE

(Continued from page 9)

loin" district of New York, took a fierce pride as an American in this great American and claimed him as his own; a beacon and a brother.

This was his education as a Christian and as an American. But he learned the full beauty of the English language from another source. When he was sixteen he earned his living playing violin in the pit of the Union Square Theatre in downtown New York, and there the glorious voices of Booth and Jefferson and Salvini rolled above him, speaking words he had never known with a grandeur he had never heard. "They taught me how to speak," he said.

The success stories of today are almost always measured in terms of money: the salary of a corporation head, the winning of a jackpot, the royalties for a best-selling novel. Success is Cadillacs and mutation mink and Florida in winter and a suite on the Queen Elizabeth. And if things fail to impress me now, it is because they never impressed my parents. If I said now that my father never cared for money, few would believe it. Yet it is true. Like all honorable men who love their families, he worked hard, as my mother did side by side with him, to give us what we needed and to live pleasantly. But talk of money and handling of money distressed him; he simply did not like the stuff.

I did not realize as a child that his absent-mindedness, which we found as amusing as my mother found it exasperating, was merely a form of passive resistance against the material world. For he lived, constantly, in a world of his own making: of music, which never left his inner ear, of contemplation, of struggle towards truth. Whatever threatened to impinge upon his world, he rejected—for others, naturally, to pick up.

I suppose his capacity to help people was the product of humility and love: a very Christian power. My father never thought that he was better than anyone else, or knew more, or felt more. What he did know, though, profoundly and passionately, was the divinity of the human being.

Yet nothing would annoy my father more than when someone called him an "uplifter" or an "educator" or a "humanitarian"; and he was deeply upset when some adoring and emotional female described him in public as a "saint."

"Saint!" he snorted, "she ought to know what goes on in my mind sometimes. She'd get a shock!"

No: My father was far too relaxed and far too fallible to be a saint. Dedicated as a musician, he never sought the rigors and discipline of holiness, nor did he ever subscribe to a formal creed. Pretty women, Viennese waltzes, affectionate dogs and rude jokes gave him as much pleasure as they have his more worldly fellows. And his genuine and encompassing kindness to all did not exclude an often shrewd assessment of some.

"I am so glad to meet you, Mr. Mannes," a rather

aggressive stranger said to him, pumping his hand. "I've heard a lot about you." "Thank you," said my father graciously, "I wish I could say the same about you."

At ninety-three, the qualities that made him a remarkable human being and a rare one, were still in evidence. His gentleness, his sweetness and his humility illuminated his age.

His work is done, his past is married now to his present. Toward the end, the clamorous and dangerous world outside reached him very little, and he could not care less who was elected or when, or whether Sullivan's Trendex rating was higher than Allen's. Yet his own world was still alive and real within him, composed of music and memories and images of love. And when, as he did quite often, he took out his violin and played a few passages of Bach or an old dance-hall tune of the Bowery days of his youth, his face, still beautiful, became ageless.

"You know," he said to me with a twinkle in his eye, "I think I play better this year than I did ten years ago. You see, I have a new theory about the bow hand . . ."

And he showed me, perhaps for the twentieth time, standing there in his worn jacket and his shiny cracked shoes ("What do I need new clothes for?") what he had just discovered.

## WHAT WILL MUSIC BE LIKE IN 2059?—HERBERT BARRETT

(Continued from page 7)

tion and musical performances will be available to everyone. Composers, performers, educators, managers, publicists and other administrators will be government-salaried. There will be a completely equipped center of the performing arts in each city with a population of 100,000 or more, which will have its own music conservatory, its own symphony orchestra and its own opera company, operating 52 weeks a year, with local musicians, locally trained to a high level of professional excellence, performing music of local composers as well as the international classics. Appearances of visiting artists from all other parts of the universe will be regularly arranged on a reciprocal basis.

"Regional boards of musical experts will hold regular auditions of local talent, prescribing study courses or arranging for the transition from student to professional where indicated. At least one television channel available to each home will provide good music 24 hours a day, in program formats planned to realize all of the visual as well as auditory, olfactory and tactile potentials; and built-in facilities for the enjoyment of concert-quality reproduced performances will be standard equipment of all apartments and private homes. In addition to the free training programs for composers and performers, there will be ample free instruction in how to listen to music, so that there will be a universal audience on all levels."





*The glamorous opening on April 19 in San Diego's Balboa Park.*

## It Was an Inspiring Convention

By HELEN HAVENER

**I**T was an inspiring convention that was held in San Diego April 19 to 26—inspiring because of the beautiful music; inspiring because of the many words of musical and spiritual wisdom expressed by a host of convention speakers; inspiring because it came at the close of an administration that had been marked by dedication and an ideal of service.

From the President's report on the opening day to her farewell speech at the banquet on Friday evening, the 24th, when she presented the new officers, it was obvious that the retiring President, Mrs. Ronald A. Dougan, had truly served the interests of music and the Federation from the day of her induction into office. It was equally evident from reports of other officers and chairmen that it had been a progressive administration. An intense devotion to the cause of American music which had

greatly strengthened the accomplishments of the Federation in that area; a reorganization and streamlining which should make the work of the organization more efficient in the future; a broadening of the International Music Relations program and a tremendous education and orientation drive—these were some of the most obvious accomplishments. There were many others (see *Golden Milestones*, which appeared in the Biennial Convention issue), which demonstrated that following a long line of fine presidents, Mrs. Dougan had likewise left the indelible impress of her personality on the Federation.

### A DECORATIVE CONVENTION

It was not only an inspiring convention; it was a colorful and decorative one as well. Only in the south in April, when cold winds are blowing in so many parts of the country, would it have been

possible to have a convention where there was such a wealth of blossoms of all kinds; birds of paradise, carnations, snapdragons, tulips, status (the distinctive purple flower of California), roses, even orchids were among the blossoms that adorned the tables for the various luncheons and dinners.

### PAST YOUNG ARTISTS ACHIEVE NEW LAURELS

In this setting, distinguished artists who have achieved a high degree of fame on the concert stage were heard in vigorously applauded recitals. New Young Artist winners were chosen and their careers launched in a convention concert; and the choral and instrumental groups for which the Federation is famed—many of them of semi-professional status—evidenced what a wealth of musical talent bears the Federation label. One of the most convincing demonstrations of this

was, perhaps, the great Choral Festival conducted by Dr. Grant Fletcher at Balboa Park on the closing day of the convention, when choirs from Idaho, Oregon, Louisiana, Kansas, Utah and Arizona presented such a magnificent program that it is still the talk of the convention delegates.

So, too, is the concert given by the San Diego Symphony Orchestra, on the last evening of the convention, when George Barati, musical director of the Honolulu Symphony, conducted, Igor Gorin was soloist, and the Bach Chorus of San Diego was heard in an impressive rendition of the *Gloria in Excelsis* and the *Sanctus* from the Bach B minor Mass. The orchestra and its conductor shared in generous measure the enthusiasm that greeted Mr. Gorin's diversified program.

As evidence not only of loyalty to its own, but also of pride in its Young Artists of the past, the Program Committee for the convention presented primarily past Young Artist talent. Nan Merri-man, mezzo-soprano, a 1943 winner whose fame is now worldwide, was heard as soloist with the famed Los Angeles Philharmonic, George Solti conducting. As al-



Presenting the newly elected National Officers: left to right: Mrs. Fredrik Marin, Recording Secretary; Mrs. Frank H. Freeto, Treasurer; Mrs. Clifton J. Muir, Vice President, and Mrs. C. Arthur Bullock, President.

ways the reviewers were warm in referring to her performance, commending not only the beauty of a "voice of impressive proportions,"

but also her "admirable musicianship." The orchestra, too, rightly came in for its share of praise.

McHenry Boatwright baritone, winner in 1957, recently back from a triumphal tour of Japan and currently in the midst of a coast to coast tour, sang a group of negro spirituals at the formal opening of the convention at Balboa Park, and shared recital honors with John Browning, pianist, the Federation's Steinway Centennial winner, also of international fame, on the succeeding night. Their performance was highly acclaimed by the critics. The vitality of Mr. Browning's interpretations and his "confident spirit," especially in the Bach-Busoni, were praised, as well as his "sensitive interpretations of Chopin." Mr. Boatwright's contribution to the program was much enjoyed, including his imaginative presentation of his initial song group, and his highly dramatic rendition of the "Eri Tu" from *Un Ballo in Maschera*.

The Paganini Quartet, in which



The retiring National President (extreme right) greets the 1959 Young Artist winners. Left to right are: Mrs. Floride Cox Dean, Young Artist Auditions Chairman; Robert Brownlee, pianist; Diana Steiner, violinist; Patricia Lou MacDonald, lyric soprano; James Standard, bass baritone.



Presenting the National Program Chairman of our Biennial Convention, Mrs. Charles H. Pascoe, and her brother, Burt Mustin, film and television actor, as they appeared at the Fiesta dinner. There Mr. Mustin presided as Em Cee, and led the group singing.

the Federation has a special interest because its first violinist, Henry Temianka, is Chamber Music Adviser for its Young Artist Auditions, was referred to as having "advanced to a degree of ensemble excellence seldom achieved," and as being "tonally perfect."

Two winners of foreign as well as American awards were the artists at the Wednesday evening concert. One was Ivan Davis, pianist and 1955 winner, who had won many important prizes in Europe, most recent among them Italy's Alfredo Cassella prize; the other Stanley Plummer, violinist, a 1951 winner who, among other honors, was presented with the Sir Arnold Bax medal for an outstanding performance of a contemporary work at a concert in Birmingham, England. A highly discriminating audience left the performers in no doubt that their talent and their interpretations were thoroughly appreciated.

As for Marais and Miranda, balladeers, they proved ideal entertainers for the banquet program, presenting folk songs of charm and humor from many different countries.

#### AMERICAN SONG CYCLE PRESENTED

A definite musical highlight was the premiere of the song cycle, *America*, for which Ramiro Cortes, winner of many Federation awards, received a \$500 prize. This was performed by the San Diego String Quartet, supplemented by a double

bass player, with Eugene Bauer, tenor, as the soloist and Dr. Garry White directing. Written to a text by Herman Melville, the song cycle proved a moving work and another worthy contribution by the Federation to the library of contemporary American music. The award was given by Mrs. George Bolek in memory of her late husband.

#### THE GLAMOROUS OPERA DINNER

The two most glamorous events of the convention were the Opera Dinner, with Miss Quaintance Eaton, retiring Opera Chairman as Em Cee, and the banquet, where the retiring National President presided and citations were presented to distinguished figures in the music field.

What gave the Opera Dinner its unique quality was an Opera Fashion Show, in which performers in the opera program and well known Federation members modeled authentic costumes of famous opera stars, loaned for the occasion, or borrowed from museums. Miss Eaton introduced each of the models with an engaging couplet indicative of the opera with which the costume was associated, and in several instances an aria from the opera was sung by the model. A costume of Rosa Raisa's for *Il Trovatore* was modeled by Ruth MacDonald, Colorado soprano; a costume of Mario Chamlee's for *Faust* by Robert Thomas; a Delilah costume belonging to Margery Mackay, by Miss Mackay herself; Amelita Galli

Curci's Rosina costume for *The Barber of Seville* by Naomi Reynolds; Armand Tokatyan's costume for Rodolfo in *La Boheme* by T. D. Benson, and a Mimi costume for the same opera, belonging to Yola Caselle of the San Francisco Opera, by Mrs. Eli Weston. Dorothy Wareskjold's costume for *Der Rosenkavalier* was modeled by Mrs. Ben Turley; Fernanda Doria's for *Carmen*, also from the Chicago Opera, by Margery Mackay, and Dorothy Kirsten's costume for *Manon* by Marie Gibson. A costume for *La Traviata* which had belonged to Caruso and been given by him to Richard Crooks, and another Richard Crooks costume for the same opera were modeled, respectively, by Alfred Jensen and Marvin Sorenson; Mariska Aldrich's Azucena costume for *Il Trovatore* by Louise Glaum Harris; Richard Bonelli's Germont costume for *Traviata* by Henry L. Porter; Marcella Craft's costume for Elsa in *Lohengrin* by Alice Nielsen, daughter of Mrs. Charles H. Pascoe, National Program Chairman for the convention.

Before the fashion show Mrs. Leiland Atherton Irish spoke of Los Angeles' successful Guild Opera experiment. Paul Banham, director of the Opera Department of the University of Utah, outlined the elaborate opera program of the University and stressed its performances in remote rural areas where opera might never be heard otherwise, with a lecture preceding each performance.

Dr. Jan Popper, director of the Opera Department of UCLA, challenged his hearers to help provide opportunities for young people who graduate annually from schools like UCLA, well equipped for an opera career, and have literally no place to go. He pleaded for the American public to come to its senses and promote opera, sung in English, with good stage direction and a wealth of good performers. "The greatest thing this country has to offer is not airplanes and engines, but talent," he said. "We must not let it go to waste."

Appropriately the opera program featured first a scene from Rossini's *Cinderella*, a current production of the Los Angeles Opera Guild, with Marie Gibson, soprano, and Robert Thomas, tenor. The standard operatic repertoire was represented by scenes from *La Traviata* sung by Jewel Johnson Cutler, coloratura soprano, and Marvin Sorensen, baritone, of the Utah State Opera Company. (Mrs. Cutler is the daughter of Mrs. Frank A. Johnson, who has held many offices in the Federation.) The program then closed with the presentation of a contemporary work, Douglas Moore's *Gallantry*, which was defined on the program as a "Soap Opera" in one act. It proved a delightful "spoof" on grand opera by one of the most famous of present-day composers, presented hilariously by the UCLA Opera Workshop.

## EIGHT CITATIONS AWARDED AT THE BANQUET

At the banquet Mrs. Dougan presided with her usual dignity and the major attention centered on the presentation of citations, of which there were eight, all illuminated and richly framed. These went to Van Cliburn, Boris Goldovsky, Past National President Julia Fuqua Ober, Julius Rudel of the New York City Opera Company; Dr. E. Thayer Gaston, Past President of the National Association for Music Therapy; Dr. Guy Fraser Harrison, conductor of the Oklahoma City Symphony; Pierre Monteux, a conductor of world-wide fame, and the Southwest Symposium of Contemporary Music of the University of Texas.

Mr. Cliburn was cited for his distinguished service in the fields of music and international relations, and for "his display of great musical talent and personal merit which won him wide acclaim as an unofficial ambassador of goodwill in Europe." Mr. Goldovsky's citation made it obvious that his claims to distinction were many, but emphasized particularly his contribution to the musical life of the United States as founder-director of the New England Opera Company, and as a pioneer in the production of opera in English, and his effective aid to young opera aspirants through opera workshops.

Mrs. Ober received a citation not only from the Federation but from the National Music Council. The Council citation commended Mrs. Ober especially for her absorbing interest in the musical life of America, which led to her founding of the National Music Council; the Federation citation for the same achievement, for the vision and devotion which made her the architect of the War Service program of the National Federation in 1941, and for her subsequent inspirational counsel to young musicians in colleges throughout the nation. Mrs. Dougan accepted the citation for Mrs. Ober.

Mr. Rudel was commended for "outstanding service to music in this country and abroad, but particularly for his interest in and sponsorship of the American composer by bringing about seasons of American opera of extraordinary scope through the New York City Opera program."

Dr. Gaston's citation was presented for his "effective and dedicated service in the field of music education, for his distinguished contribution as a pioneer in music therapy and his training of American youth in this new and challenging field." Dr. Harrison's citation was awarded for many services to music, but in particular for "promoting young artists by sponsoring solo appearances with the Oklahoma Symphony and for commissioning and performing American compositions." Pierre Monteux, "master musician, conductor and teacher," was given his citation for his "great artistry and musical integrity," for "the distinction he has brought to music in every phase," for "influencing and enriching the lives of musical youth," and for "the dedication of his



*As the convention opens, National President Dougan (right) and Mrs. Helen Crowe Snelling, Local Chairman for the Biennial, glance over the program of extra-curricular events planned for the entertainment of the delegates.*

talents to maintaining high standards of music in America and throughout the world." The Southwestern Symposium of Contemporary Music was cited for its contribution to the cause of American music through sponsored performances of compositions of over 150 composers, its lectures and round table discussions on American compositions, and its free circulating library service available to countries throughout the Western hemisphere. Mrs. James A. Alexander was chairman of the committee which selected the honorees.

Coincidentally with the presentation of Van Cliburn's citation, it was announced by Mrs. Luther Beene of Louisiana, that the young pianist, who has been connected with the Federation almost since his infancy, was presenting the organization with a \$1,000 memorial gift honoring the late Theodore Steinway, who had been his longtime friend and mentor. The check was turned over to the National President by Mrs. Beene.

An award of merit was presented to Paul Cunningham, retiring president of the American Society of Composers, Authors and Publishers, for his "untiring and unselfish devotion to the interests of the American composer." This was received for Mr. Cunningham by Dr. John Tasker Howard.

### THE PRESIDENT'S FAREWELL SPEECH

Following these presentations came a program by the Philomel Singers of

Seattle, marking the chorus's second appearance at the convention. The group rendered a composition by Homer Simmons, commissioned by the chorus and dedicated to its founder-director, R. H. Kendrick. Following Marais and Miranda, Mrs. Dougan rose to present the new officers and make her graceful farewell speech. At her side was the newly elected president, Mrs. C. Arthur Bullock of Canton, Pa., who served diligently during Mrs. Dougan's four-year administration not only as National Vice President but as chairman of many important committees. Introduced in addition to Mrs. Bullock, were Mrs. Clifton J. Muir of Coral Gables, Florida, National Vice President; Mrs. Frank H. Freeto of Pittsburg, Kansas, National Treasurer, and Mrs. Fredrik Marin of East Lansing, Michigan, National Recording Secretary. Also presented were the four Regional Vice Presidents: Mrs. Doris Allbee Humphrey of the Northeastern Region (re-elected); Mrs. Frank Vought of the Southeastern Region; Mrs. Charles A. Pardee of the Central Region, and Mrs. Eli Weston of the Western Region.

Preceding her introduction of the new officers, Mrs. Dougan said that *Music, a Living Force in the Community*, the theme of the Biennial Convention, was also the dedicatory theme of the evening. "We would point out," she added, "that the members gathered here are enthusiastic and shining examples of that service which transcends self. . . . They are ex-



amples of high integrity, deep knowledge and dedication to a living art."

"There are not words enough or time enough to thank adequately all of the wonderful Federation leaders who have worked so devotedly during this administration," she added. "We wish that in some miraculous way everyone might realize our love and gratitude to them."

Mrs. Dougan then referred to all who had made a contribution to the success of her administration; the officers, elective and appointive; the Department and Committee Chairmen in Senior, Student and Junior Divisions, those who had headed special committees; the staff at headquarters, the editor of *Music Clubs Magazine*, State and District Presidents and club members.

In closing she said: "We are proud of the achievements of past administrations with their devoted and brilliant leaders. We have continued to build on the foundation they laid down and developed, and hope that our contribution has been equally worthy and has added to the national influence and prestige of our distinguished Federation."

"Our last message to you as your National President is to express the conviction that you will have the courage to face the changes this atomic and missile-powered age has brought about. . . . To make music a living force, to make it a way of life, we must always strive toward a goal, though the complete sense of fulfillment may never occur. I know you will go forward with courage and faith to build, through the art of music, a social order in harmony with the highest principles of life. You will advance under new leadership with renewed vigor and inspiration towards a finer Federation, a greater America and a nobler world."



*North Carolina's Governor, Luther Hodges, was presented with an award of merit as the first Governor in the United States to proclaim February, when the Federation stages its Parade of American Music, as American Music Month. Accepting the award, presented by Mrs. Dougan and Miss Hurley, are Mrs. G. Ernest Moore (extreme left); Mrs. Maurice Honigman (second from left); and Mrs. Louise Jefferson, State President (second from the right).*

#### OTHER GALA EVENTS

Those who attended the convention will long remember the thrilling and picturesque formal opening at Balboa Park, where the famous Marine Corps Recruit Depot Band played a program, where the ever dignified Procession of States (arranged by Mrs. R. E. Wendland) and the Trooping of the Colors took place, and where the band accompanied the combined choirs of two San Diego schools in the Federation Hymn and other selections.

Others appearing were Douglas Ian Duncan, Balboa Park organist, who gave a program of California compositions on the famous Spreckels organ; McHenry Boatwright in negro spirituals and the San Diego State Aztec Choir and San Diego State Symphony Orchestra, which, with a baritone soloist, were heard in songs from Howard Hanson's *Drum Taps*.

Long remembered will be the Past Presidents Assembly dinner, at which



*The dais at the Inspirational Breakfast at which the new National Officers were installed. Left to right: Mrs. Frank H. Freeto, National Treasurer, who presided; Dr. William C. Rust, president of California Western University, the speaker; Mrs. Shelton G. Dowell, Arizona Board Member; Mrs. Bernice L. McDaniel, Arizona State President; Mrs. Charles H. Pascoe, National Convention Program Chairman, also from Arizona, the hostess state; Mrs. Fredrik Marin, National Recording Secretary; Mrs. Charles A. Pardee, newly elected Central Regional Vice President; Mrs. Frank A. Vought, Southeastern Regional Vice President; Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President; Mrs. Clifton J. Muir, National Vice President; Mrs. C. Arthur Bullock, newly elected President, and Mrs. Ronald A. Dougan, Immediate Past President.*





**Official representatives of the New Jersey Federation accept from National President Dougan and Legislation Chairman Marie Hurley the award of merit presented in absentia to Congressman Frank Thompson, Jr., of New Jersey, for his leadership in Congress in promoting the fine arts. Left to right are: Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President; Mrs. Luther Berry, New Jersey State President; Mrs. Dougan and Miss Hurley.**

Mrs. Charles H. Pascoe, Past Presidents Assembly Chairman, and Mrs. Robert W. Roberts, Assembly Vice Chairman, were masters of ceremonies. Here, in a ball-room gay with spring flowers, Past Presidents Assembly members, whose dues finance the Young Artist Auditions, met the 21 entrants in the 1959 auditions, scheduled to participate in semi-finals on the succeeding day. Mrs. Floride Cox Dean, National Young Artist Auditions Chairmen, presented them, and Mrs. Pascoe, Mrs. Roberts and Mrs. Samuel M. Thompson, Secretary of the Assembly, described to the group how the Federation raises the money that makes the continuance of these auditions and a follow-up service to the Young Artist winners a possibility.

The PPA Theme Song, a gay musical interlude, was followed by the introduction of PPA members, and talks on the organization of PPA chapters—on a national scale by Mrs. A. A. Coult, Historian, who was an early Past Presidents Assembly Chairman; and on a state scale by Mrs. Roy Harmon Wolfers, organizer of the California PPA chapter, with other facets presented by distinguished guests.

Henri Temianka, director of the Pagtini Quartet, who is Chamber Music Adviser for the Young Artist Auditions, then talked of the scope of the auditions, and of the role they have played in developing young talent, paying tribute to

the Federation for this activity and reminding the entrants how fortunate they were to have shared in its benefits.

Numerous affairs sponsored by individual states or regions added to the picturesque of the convention. The first were a California Federation luncheon and a Pre-Concert dinner on April 18th.



**Two faithful convention husbands and their wives: left to right: C. Arthur Bullock, who for many years has been a convention-goer, and Mrs. Bullock, soon to be installed National President; Mrs. Clifton J. Muir, elected National Vice President, and Mr. Muir, also a convention habitue. National President Dougan's husband, who invariably accompanies her to conventions, and Mrs. Dougan were not available for photographing when the picture was made.**

the latter also sponsored by the California Federation, with Mrs. A. Segel, president, presiding at both. The atmosphere of each event was completely informal and they were delightful preliminaries.

Mrs. W. Clay Merideth and the Colorado Federation were also hosts at a pre-convention event honoring the executive committee—a dinner where decorations and costumes were taken from the era of Douglas Moore's *The Ballad of Baby Doe*, and where Mrs. Merideth as narrator presented an engaging satire on women radio commentators who cover organization and semi-social events.

The four Regions vied good-naturedly with one another for pre-eminence in Regional dinners held the fourth night of the convention, with the Regional Vice President presiding in each instance. Decorations and favors were lavish and lovely and the dinners afforded delegates in attendance from the various Regions a better opportunity to know one another.

On the same day the entire Western Region was hostess at a luncheon where Western talent was employed exclusively. Participants included the Tiny Senoritas from Albuquerque, New Mexico, a group of youthful dancers of extraordinary talent, of which Regina Baca is director; the Tucson, Arizona, Boys Chorus, Edouard Casa, director, now internationally famous, and the Ogden Chorale, which like all groups from such a musical state as Utah, made a profound impression. Also exceedingly interesting was California's contribution to the program, entitled *Through the Years with Music*, which was presented by the Long Beach Chapter of the Past Presidents Assembly, of which Mrs. Roy Harmon Wolfers is president and founder. Music of the early Spanish era, of the Missions, of the Forty-Niners, of Jenny Lind (a California visitor in the early days), the Orientals, and of present day California composers,



Mrs. Ronald A. Dougan, National President, presented eight citations and an award of merit at the banquet. Picture at the left shows Dr. E. Thayer Gaston, distinguished pioneer in music therapy, receiving a citation for his services in this field. Right: Dr. John Tasker Howard, Advisory Chairman of the Federation's American Music Department, accepts an award of merit, presented in absentia, for Paul Cunningham, retiring president of the American Society of Composers, Authors and Publishers. It was awarded to Mr. Cunningham for his services to the American composer.

was presented by an instrumental trio, and a soprano and contralto, with illuminating explanations by a narrator.

Musical features for the International Music Relations Breakfast, at which National Vice President Bullock presided, included performances by the Polish Dancers and the Cameron Highlanders Pipe Band, both San Diego groups, from the House of Pacific Relations. Another international note was the presence on the platform of the Japanese wife of Robert Strom, violinist, who through the courtesy of the University of Redlands appeared in place of the Feld Hungarian Quartet, resident quartet at the University, unexpectedly off for a tour of Australia.

Fiesta Night, the first event of its kind to be held at a Biennial Convention, was also a gala affair. Designed especially for the husbands in attendance, it offered a program of lighter order. Burt Mustin, motion picture and television actor and brother of Mrs. Charles H. Pascoe, National Program Chairman for the Convention, led group singing. A gaily costumed federated chorus from Idaho presented selections of semi-humorous order; Lana Shafer, 12 years old, danced in Stravinsky's *Fire Bird*. Sam Hinton, folk singer, entertained, and the prize-winning San Diego Chorus of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing was heard in several numbers, included among them Dr. Sigmund Spaeth's "Tune Detective" skit on *Yes, We Have No Bananas*. Also appearing on this program were the Amphibian Chanteymen, and a Mexican Mariachi group of strolling players, both of which were greatly enjoyed. Soloist at the dinner was Sheldon Allman, bass-baritone, Gannett award winner in 1956.

Mrs. Clifton J. Muir, Regional Vice President, was mistress of ceremonies. Mrs. Fredrik Marin, National Recording Secretary, functioned in a similar capacity at the buffet luncheon honoring Dr.

Spaeth; Mrs. Hazel Post Gillette, Central Regional Vice President, at the Extension Luncheon; Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President, at the Education Luncheon, and Mrs. Frank H. Freeto, National Treasurer, at the Inspirational Breakfast.

#### THE IMPROVISATION CHAMBER MUSIC ENSEMBLE

One of the most unusual features of the entire convention program was the performance given Sunday evening, April 19th, by the Improvisation Chamber Music Ensemble, organized by Lukas Foss. The group included a percussionist, a flutist, a clarinetist, a cellist and a bass clarinetist, with Mr. Foss at the piano. As a preliminary to the actual music-making, Mr. Foss gave a synopsis of the history and purpose of the ensemble. He said that up to the present, composers and performers do not speak the same language . . . they are separated by a wide gulf, halves incapable of joining and forming a whole. "The result," he added, "is a musical culture which, for all its activity and distinction, shows signs of sterility."

To counteract this situation, a year and a half ago Mr. Foss formed the ensemble, whose purpose is to merge improvisation, composition and performance into one process. In the demonstration which followed, the various performer-composers took turns in directing the ensemble, with the key, the rhythmic pattern, the tempo established by the first player. The other players in turn, at a signal, made their individual contribution in consonance with the originally established pattern. What emerged was music-making of a highly interesting and individualistic character.

#### KUDOS TO THE CONVENTION COMMITTEE

The events described and many others of more incidental character, in addition

to the extraordinarily fine musical program, brought endless kudos to the National and Local Chairmen of the Convention, Mrs. Charles H. Pascoe and Mrs. Helen Crowe Snelling, and to their co-workers on the convention committee, unfortunately too many to single out for individual appreciation. A special word of praise should go, however, to Mrs. A. E. Staub, who headed the Regional Host and Hospitality Committee, and Mrs. Eli Weston, who was coordinator for the exciting Choral Festival.

#### AWARDS AND HONORS IN ADDITION TO THOSE PRESENTED AT THE BANQUET

In addition to those cited at the banquet, several others who had made important contributions to American cultural life were given special awards of merit during the convention. One went to Leroy Robertson, Utah composer, "in recognition of his distinguished and devoted service in the field of American composition and for his outstanding contribution through music to national and international friendship."

Representative Frank Thompson, Jr., of New Jersey was honored through the Legislation Department, Miss Marie Hurley, Chairman, for his leadership in Congress in promoting the fine arts, and particularly for his support of the bill which made permanent President Eisenhower's cultural exchange program; the bill creating a Center for the Performing Arts in Washington; and the establishment of a national museum for the nation's historical collection of Fine Arts. He received an award of merit. Governor Luther Hodges of North Carolina also received one as the first Governor in the United States to proclaim February American Music Month.

The Philadelphia Orchestra was presented with the \$1,000 award for the most effective promotion and most extensive

performance of American music overseas during the preceding concert season.

#### THE CONVENTION SPEAKERS

Especially honored at the convention was Dr. Sigmund Spaeth, who has been connected with the Federation since 1921, and who has served in an official capacity under the past six National Presidents. He was guest of honor at a luncheon, a participant as Em Cee in the gala Fiesta Dinner, and a member of the Audio-Visual Education panel.

Dr. Spaeth devoted most of his talk at the luncheon to court cases involving plagiarism or infringement of copyright. He said that many such claims are part of a definite racket, and the majority of the suits inspired by them represent deliberate blackmail and attempted extortion. He suggested that a board of adjudicators or a single referee should examine the evidence and determine whether it merited the attention of a judge or a jury before allowing a suit to be filed. He gave instances where it had cost composers as high as \$100,000 to defend suits in which they were found not guilty and urged that the Federation exert its influence on the National Music Council to take action in the matter.

Lukas Foss, speaking at the International Music Relations Breakfast, asserted that contemporary American composers should regard music as a "cause." Not doing so, he said, hampered them in international relations, since by and large so many composers of other nationalities did consider music in this way. He also urged these composers to throw off the yoke of the past and give their own talent and inventiveness full rein.

Dr. Nikolai Sokoloff, telling of recent musical experiences in Europe, deplored the fact that the numerous orchestras in London are all subsidized by the BBC and therefore offer little variety in their programs, concentrating heavily on British and traditional music. Covent Garden and Sadlers Wells, also subsidized, likewise depend so much on the box office that they dare not adventure. On the Continent he found more variety, but still, with the exception of Germany, considerable inclination to rely on standard repertoire. In Berlin many modern orchestral works were played and there was great enthusiasm for opera.

Dr. Gaston of the faculty of the University of Kansas said that functionally music is non-verbal communication and it is the wordless meaning of music that gives it potency and makes it the most adaptable of the fine arts; hence its therapeutic value. "It brings freedom from 'aloneness' and facilitates 'closeness,'" he said. "It is sound without inherent threat."

Dr. Ernest Charles, composer of concert songs, exhorted teachers to instill in their pupils curiosity toward new music; chided those who use "old stuff," and recommended a session of teacher and pupil once a week to "look over" new



**Our Four Regional Vice Presidents**  
Left to right: Mrs. Charles A. Pardee, Chicago, Central Region; Mrs. Eli Weston, Boise, Idaho, Western Region; Mrs. Doris Allbee Humphrey, North Bergen, N. J., Northeastern Region; Mrs. Frank A. Vought, Painscourtville, La., Southeastern Region.

music and evaluate it as teaching material.

Speaking at the Education luncheon, Dr. Karl Ernst said that perfection of means and confusion of goals have retarded musical progress in the schools. "Science generates no motive," he said. "We get our values in life from music, literature, art, drama, and other humanities—then science and mathematics can help us get there." He urged that Federation members contact school authorities and see that with the current emphasis on science, there is no reduction in the time allotted to music.

Dr. Edward Little of the Navy Electronics Laboratory, dean of the San Diego Chapter of the American Guild of Organists and newly elected member of the Acoustics Committee of the Guild, spoke on musical acoustics and the importance of acoustics in architecture. "Some public buildings are too dead for music and too alive for plays," he said. He gave many practical suggestions on sound proofing and on the installation of sound-absorbing and ventilating ducts.

A lively Audio-Visual Education Panel, Naomi Reynolds Chairman, presented Mel Baldwin, announcer on the *Music Till Dawn* program, started six years ago by American Airlines; Henry Mancini, television writer, and Dr. Spaeth. Miklos Rosza, Academy Award winner for his film scores, was scheduled to speak, but time would not permit, and part of his address is reproduced elsewhere in this magazine. Mr. Baldwin gave a heartening account of the success of *Music Till Dawn*, which presents primarily classical music. It was originally scheduled for two years only and for presentation in

only five cities, but is now received enthusiastically by many thousands in nine cities, with option for a two-year extension by the sponsor. Mr. Mancini's authoritative talk, technical in character, dealt with the mechanics of writing for television shows. Dr. Spaeth accused the film industry of "treating music like a stepchild." He said that no recent film had been built around music, like *Song to Remember* and *The Great Caruso*, which dealt with lives of famous musicians. However two recent operatic films, *The Barber of Seville* and *Tosca*, deserved commendation. He deplored the average quality of musical film entertainment.

Dr. George Barati, conductor of the Honolulu Symphony, commended the Federation for its work and interest in young artists and composers. "But do we do enough for music as a whole?" he challenged. He spoke of the acute wave of musical interest in Japan. Even juke box music there was symphonic music, he said, in contrast with the material customarily presented on American juke boxes.

At a Choral Workshop, Leon Dallin, musicologist; Robert Heninger, director of the Loma Concert Choir, and Roger Wagner, director of the Wagner Choral, were the speakers. The panelists expressed enthusiasm for the calibre of choral music the country is producing, and voiced faith in its future. The evolution of choral music from the Gregorian chant in 600 A.D. to the present was illustrated by the various participating choirs. It was remarked that the least interesting choral writing was during the 19th century.

Dr. Roberta Bitgood, speaking on the



*The glamorous poster pictured above shows famous opera stars of present and past in the costumes which were modeled by contemporary opera singers and Federation members at the Opera Fashion Show.*

Sacred Music panel, commended the Federation for its continuing activities in this field, which, she said, had done much to improve standards of church music.

Mrs. J. Kenneth Pfohl, the Chaplain, also spoke on the panel, stressing the devotional attitude which was evoked in the Federation through the program of the Sacred Music Department.

Dr. William C. Rust, president of California Western University, speaking at the Inspirational Breakfast, pointed out that in an age when so much emphasis is on atomic power and space exploration, there is especial need of things of beauty and of spiritual ideals. He pleaded for stress on love of God and love of man. He added that the Federation could play a major role in such an effort since "one

can do almost anything with music," and that obviously Federation members possessed special qualifications, since "anyone who works with the creative arts is a fine human being." Particularly did he emphasize the obligation for the United States—richest country on earth—to extend its cultural program. The need in many countries for this type of rehabilitation is as great as the economic need, he said.

A pleasant program interlude which combined speaking and music was provided by the Charles Wakefield Cadman Memorial for Young Composers. The National Chairman, Clarence Gustlin, described how the memory of Mr. Cadman, a Pennsylvania-born composer who during his latter years was a resident of Cali-



*On the dais at the Gala Opera Dinner: left, Mrs. Clifton J. Muir, now National Vice President; center Miss Quaintance Eaton, retiring Opera Chairman, and right, National President Dougan.*

forma, is being preserved through giving annual scholarships to talented young composers. He then presented Robert Jones, the 1958-1959 scholarship winner, who with his wife, Anne Jones, cellist, played his Sonata for Violoncello and Piano—a charming work which was greatly enjoyed.

A stimulating address relating to the service given in Veterans Hospitals throughout the country by the Federation and other organizations of like interests was given by Douglas Dashiell, Chief of Special Services of the Los Angeles Veterans Administration Center, at the Music in Hospitals Luncheon, at which Mrs. A. P. Petersen, National Chairman of Music in Hospitals, presided. Special stress was laid upon the therapeutic value of such services, but there was also emphasis on the sheer joy that music brings.

### THREE UNUSUAL EVENTS

Particular interest centered about the demonstration of "Music for the Visually Handicapped," which was given under the auspices of the Braille Institute of Los Angeles. Mrs. Louise Glauum Harris, Past President of the California Federation, who is the Federation Representative for the Institute, conducted it; and the musical part of the program was furnished by blind violinist Ardith Russell with Robert Flack as her accompanist. It was a convincing proof that good eyesight is not essential to make beautiful music.

Mrs. J. Kenneth Pfohl, Federation Chaplain, conducted an impressive memorial service at which tribute was paid to officers and distinguished Federation members whose deaths had occurred since the 1957 Biennial. Mrs. A. A. Coult, Mrs. R. A. Herbruck and the respective State Presidents carried out the Flower Service, originated by Mrs. Charles H. Pascoe, in which a white blossom is reverently placed in a bowl as the name of each departed member is read.

Naturally delegates could not be expected to spend 10 days in San Diego without inspecting some of the scenic loveliness of what is unquestionably one





Miss Sarah Coleman Brock, a native Philadelphian, receives from National President Dougan the \$1,000 award given the Philadelphia Orchestra for its effective promotion of American music abroad during 1958.

of the Pacific Coast's most beautiful cities. Thursday afternoon, April 23, was chosen for a drive around the beautiful harbor and a visit to California Western University, which boasts the oldest Greek theatre in the United States. Here the Federation group was greeted by Dr. Walter Teutsch, Chairman of the Music Department, and enjoyed a program in the University chapel. This opened with a performance of Ralph Vaughan Williams' *On Wenlock Edge* by a chamber music group followed by the presentation of excerpts from *Fra Diavolo* by mem-

bers of the University's Opera Workshop.

#### THE FINANCE FORUM

The ability with which the Federation's financial affairs have been handled was demonstrated during the Finance Forum, presided over by Mrs. Robert W. Roberts, the capable Finance Chairman, whose generosity to the Federation has earned her, in inner circles, the title of "fairy godmother." Participants in the forum were the National Treasurer, Mrs. Frank H. Freeto; the National President, in her capacity as Chairman of the Investment Committee; the National Vice President, who was Chairman of Budget, and Mrs. G. Ernest Moore, Ways and Means Chairman. Each in her separate field explained clearly and lucidly how the Federation's finances were handled, and a special accolade went to Mrs. Freeto, the tireless treasurer, who in addition to other duties served as Credentials Chairman—a task which occupied her from early morning to late at night. Although the Federation's over-all budget was relatively small for the magnitude of its program, she had closed Mrs. Dougan's four-year administration "in the black."

#### THE YOUNG ARTIST AUDITIONS

There were 21 competitors in the Federation's Young Artist Auditions, (with singers predominating) and four Young Artist winners. These were Patricia Lou MacDonald of Portland, Oregon, lyric soprano, who during three years in New York—she has now returned to the coast—was connected with the New York City and American Opera Companies; James

Standard, bass baritone of San Francisco, who has had extensive opera experience on the Pacific Coast, including creating the role of William Jennings Bryan in the West Coast production of Douglas Moore's *The Ballad of Baby Doe*; Robert Brownlee, pianist, of Provo, Utah, a graduate of Oberlin Conservatory with graduate work at the University of Oklahoma and Brigham Young University; and Diana Steiner, violinist, of Philadelphia, who has appeared as soloist with the New York Philharmonic, Philadelphia, Baltimore and National Symphony Orchestras, and is a pupil of Efrem Zimbalist.

Heard in a concert on the Saturday evening before the convention closed, in a varied and delightful program, they were greeted with an enthusiasm which indicated that the delegates concurred heartily in the judges' choice of the 1959 winners.

#### CHORALLY MAGNIFICENT

Rarely has the Federation held a convention where so many fine choral groups were presented. Taking part in the choral festival on the closing Sunday were the Boise (Idaho) Choristers and the A Capella Choir of Boise Junior College; the Crescendo Club of Portland, Oregon; the Louisianans of Pineville, Louisiana; the Purple Robed Choir of Winfield, Kansas; the Salt Lake Symphonic Choir; the Shrine of the Ages Choir of Flagstaff, Arizona, and the University of Arizona Choir from Tucson.

Particularly interesting as far as the general program was concerned was the dual appearance of the Philomel Singers,



One of the most colorful events of the entire convention: the appearance of the Tiny Senoritas of Albuquerque, New Mexico. The group was photographed by the U. S. Information Service for picture distribution in Latin America.





*Performers on the Youth Day Program*

*Pictured at left, l. to r., standing: Carole Pachucki, pianist, a Student Auditions winner; Mrs. Harry A. Combs, Student Auditions Chairman; Flora Rheta Raudebusch, oboist, Student Auditions winner. Seated, Mark Leaf, cellist, runner-up in the Student Auditions, substituting for Charles Castleman, violinist, winner in the string classification. Picture at right, standing, l. to r.: Stephen Wasson, 11, pianist, Juvenile award winner in the 1958 Junior Composition Contests; Miss Marjorie Trotter, Junior Composition Contest Chairman; Janet Grady, 15, Junior Composition Contest winner, and 7-year-old Cathy Miller, youngest performer on the program. Stephen, Janet and Cathy, all pianists, played their own Junior Composition entries.*

who were heard first on Tuesday afternoon, the 21st, and later at the banquet, since it was the seventh convention at which this group has appeared. Among other excellent choral groups were the Old Globe Consorts, who came from the Old Globe Theatre, and sang old English songs accompanied by the lute, viol and tabour, and also did a Morris dance or two in costume. The Sierra Singers from Nevada, a large Mormon male chorus, gave spirited renditions and the Madrigal Singers from Long Beach, California, added a pleasurable note.

There were numerous instrumental ensembles, too, important among them the University of Portland (Oregon) String Ensemble, which performed on Youth Day, Saturday the 25th; and the Tucson String Quartet, which gave a demonstration of Chamber Music in the Public Schools on the same program.

#### **SCHOLARSHIP AND AWARD WINNERS ANNOUNCED**

Student Award winners were announced on Youth Day and two of them, Flora Rheta Raudebusch, oboist, of Albuquerque, New Mexico, and Lois Carole Pachucki, pianist, of Fort Lee, New Jersey, made personal appearances. Merriely Ann Schuessler, lyric soprano, of Chicago, and Charles Castleman, violinist, of Braintree, Mass., did not attend, but

Mark Leaf, cellist, of Des Moines, a runner-up, substituted for Mr. Castleman. Ellen Dennis, violinist, of Laramie, Wyoming, was announced as winner of the Peabody String Scholarship; Marie Koscak, violinist, of Milwaukee, Wisconsin, as winner of the new Eastman School of Music violin scholarship, and Nancy Myers, soprano, of Frederick, Oklahoma, as winner of one of the Millikin University Scholarships. Twelve winners of Chatham College Summer Opera Scholarships were announced. Their names will be found in the list of scholarships and awards. Jeffrey Sheldon Siegel, 16, pianist, of Chicago, Illinois, a pupil of Rudolph Ganz, won the Stillman Kelley Scholarship.

Four summer scholarship winners were also announced. Diane Deutsch, 17, of Miami Beach, Florida, will receive the Charles Ives Scholarship at Indian Hill Workshop in Stockbridge, Massachusetts. Joel Cohen of Battle Creek, Michigan, also 17, and a pianist, has been awarded one of the two Interlochen Scholarships and Carl O'Neal Page, violinist, of Spartanburg, South Carolina, who last year at Interlochen was named the camp's outstanding musician, is winner of the second scholarship. The Hinda Honigman Scholarship at Transylvania Music Camp has been awarded to John Barker Richardson,

17, a French horn player, of Fort Wayne, Indiana.

A remarkable evidence of the talent in the Federation's younger age bracket was the performance of youthful composers from the age of 7 to 18 on the Youth Day program. A total of 15 compositions was performed, 14 for piano, one for brass quartet, written by the same Joel Cohen who won the Interlochen award. Recitalists were either the composers themselves, some of whom traveled long distances to appear at the convention, or young San Diego musicians. Among the former were Stephen Wasson, 11, of Dayton, Ohio, who played his *Bagatelle No. 2*, and Janet Grady, of Flint, Michigan, whose *Twelve Days of Christmas*, a suite for piano, was delightfully performed and is to be published by Dr. Joseph E. Maddy. Youngest composer on the program was Cathy Miller, seven years old, who traveled all the way from Mission, Kansas, to play her piano composition, *Springtime*, written at the age of five.

Student age soloists on the Youth Day program were Janet Goodman, pianist, a Junior at the University of California, who in 1952 won the Stillman Kelley Junior Scholarship; Barbara Shook, who won the Aspen Institute Scholarship in 1958, and Karen Best, violinist, who won the Federation scholarship at the Tempe

(Arizona) Music Camp the same year. Miss Best appeared with Miss Shook in Bach's Concerto for Two Violins.

A picturesque and delightful feature of the Youth Day program was the performance by the Lyric Opera Workshop of the Inspiration Point Fine Arts Colony, Inc., Henry Hobart, director. This group traveled all the way from Eureka Springs, Arkansas, to present the first musical comedy of record, Adam de la Halle's *Robin and Marion*, written in 1285. Instrumentalists as well as singers hailed from the Workshop, and gave a performance that was youthful, vital and delightful.

Two interesting speakers captured the attention of the audience on Youth Day. They were Dr. Joseph E. Maddy, the beloved founder and director of the National Music Camp at Interlochen, and Mrs. Grace Newson Cushman of Baltimore, whose Creative Music Demonstration at the Columbus Biennial will be remembered by the delegates. Dr. Maddy gave the young people at the Youth Luncheon both suggestions for the continuance of their careers and congratulations that they had a vocation that would give them the mental and spiritual stimulus which music affords.

Mrs. Cushman, who brought two young people with her from Baltimore, again gave a demonstration—titled in this instance "Listening to Music Creatively,"—which showed the perception of young musicians when they are taught right listening habits.

#### STIMULATING REPORTS

There was no greater evidence of the growth of the Federation both in stature and accomplishments than the reports presented by officers and chairmen. Nor was there any more significant indication of the hours of devoted service that are given to the organization.

Reports of the National and Regional Vice Presidents gave evidence of the time and attention devoted to Federation matters. Mrs. C. Arthur Bullock, National Vice President, referred to her two terms in that office as "an enlightening, enriching and satisfying experience." She has served as Chairman of the Budget Committee for the four years of Mrs. Dougan's administration; as Chairman of the Committee on Acceptance of Awards and Scholarships, 1956 to 1959; as a member of the Executive Committee, the Finance Committee and the Scholarship Board; member of the Committee on Reorganization, Research and Study, and in 1959, as member of the Office Committee. She enumerated other activities in her State Federation and local club, appearances on radio programs, attending Regional conferences, speaking for many outside organizations, attending five Federation Week-Ends and many Federation sponsored festivals, and speaking at a large number of State conventions. A taxing and time-consuming schedule!

Regional Vice Presidents had also been busy. Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President,

had been a guest speaker at 13 events in five different states; presided over a Northeastern Regional Conference, represented the National President several times in three states; and had federated five Junior Clubs in Vermont, which had hitherto been without a Federation. Also she had secured a New Jersey scholarship for Chautauqua.

Mrs. Clifton J. Muir, Vice President of the Southeastern Region, reported that practically all the Governors in the 14 Southeastern states have proclaimed February American Music Month; that 14 new string groups were federated this past year in furtherance of the Crusade for Strings; that a successful Southeastern Regional Conference was held, a music library dedicated at the Transylvania Music Camp, engagements for Young Artists secured, and a new scholarship established at the Stephen Foster Music Camp in Richmond, Kentucky. All this was supplemented by much traveling and speaking, including visits to 19 State Federations and many individual music clubs. Five hundred new clubs have been federated in the Region, 30 Senior, 22 Student, 298 Junior and 150 Associate. During the past two years, \$44,604.45 was given in scholarships and \$83,716.51 for the over-all advancement of music.

The Central Regional Vice President, Mrs. Hazel Post Gillette, had given much time to conducting Workshops to inform the membership at large about the Federation program. Three weeks in the fall of 1957 were devoted exclusively to that project, and 10 of these Workshops were held at District meetings in Arkansas, Kansas and Missouri; individual clubs in three states were contacted. Similar ac-

tivities were carried on in three areas in Texas. Several Board Meetings and State Conventions were attended as National Representative. A regional audition to select soloists for an Oklahoma City Symphony production of Beethoven's Ninth Symphony was conducted. The Aspen and Inspiration Point Mid-Weeks were attended as representative of the National President. A successful Regional tour was arranged for Martha Deatherage, 1957 Young Artist winner.

Mrs. Gillette spoke at meetings of several National organizations with interests similar to the Federation. An incomplete report of scholarships given by the Central Region showed \$10,350 contributed during the year 1958-1959.

Mrs. Helen Crowe Snelling, Western Regional Vice President, was unable to report in person because of her duties as Local Chairman of the Biennial Convention; but the convention, the first to be sponsored by an entire Region, constituted in itself her report.

#### THE "PARADE" AND CRUSADE FOR STRINGS

Two reports on which much interest centered were, of course, the report of the American Music Department, of which Mrs. Ada Holding Miller, Immediate Past President, was chairman, and the report of the Crusade for Strings of which Dr. Lena Milam has been chairman from the inception of the project. Although the "Parade" was inaugurated at the close of Mrs. Miller's administration, it was immediately adopted by Mrs. Dougan and has been one of the most effective methods of promoting American

(Continued on page 48)



This picture of the Florida delegation was singled out for presentation because it contained the only photograph secured of our capable and well-loved Finance Chairman, Mrs. Robert W. Roberts. L. to r. are Mrs. S. H. Waddle, Lake Wales; Mrs. Hortense Ford, Tampa; Mrs. Clifton J. Muir, Coral Gables; Mrs. J. L. Cardwell, Bradenton; Mrs. Roberts; Mrs. Glenn W. Morrison, Lakeland; Dr. Wilma E. Davis, St. Augustine.

# Post-Convention Trip to Hawaii

By NORA LEE WENDLAND



**Federation celebrities on the Hawaiian tour: left to right, Mrs. Hazel Post Gillette, Chairman of the Council of District and State Presidents; Mrs. Helen Crowe Snelling, Local Chairman for the San Diego Biennial and Vice-Chairman of National Music Week; Mrs. C. Arthur Bullock, newly elected National President, and Mrs. Clair Mc Turnan, National Corresponding Secretary.**

"We came, we saw, we were conquered" probably would voice the opinion of the thirty-eight who made up the NFMC post-convention party that toured the Hawaiian Islands following the San Diego convention. From the moment the party departed April 28th at Honolulu's International Airport—and was greeted with warm "aloha's" and flower leis presented by friendly Hawaiians, until the last members of the party boarded the Lurline, May 9th, to stirring music by the Marine band and shouts of "aloha" again—for the word says goodbye as well as welcome—every hour was filled with surprises, thrills, and contrasts: The white and black sand beaches, miles of them, yet less than an hour and a half away, by car, the tallest mountain in the world, stark Mauna Loa, 32,000 feet from ocean floor; Polynesian languor coupled with Oriental industry and American ingenuity—(37% of the population is Japanese, 20% Caucasian, 17% Polynesian, while the other 26% includes peoples of almost the whole world!) Native grass- and palm-thatched huts stand in the shadows of hotels comparable to the best on the mainland. Hula dancers and strumming guitars and ukeleles vie with symphony orchestras and string quartets for the attention of music lovers. The dainty pikaki and yellow daisies nestle under the flamboyant royal poinciana, flowering rainbow tree, spreading banyan and mighty monkey-pool tree. Such contrasts confront the tourist on every hand.

Modern Honolulu, though to most mainlanders merely the home of hula girls and Pearl Harbor, is an industrial metropolis of more than 400,000 people—twice what it was a decade ago. Though our 50th state, Hawaii won't be changing its governmental set-up much, because since 1901 it has modelled its legislature after that of the mainland—today it has 25 senators, 51 assemblymen and a governor. Yet even in metropolitan Honolulu with its fabulous hotels, mushrooming industries and excellent schools, the old-island atmosphere is in many ways being preserved. Tourist guides and drivers, as well as musicians and dancers, are purveyors of the folk music of the Islands, and a day with one of them transports a malihini back a thousand years to the land where friendly menehunes—little

people—overnight built fish ponds that exist today and where Pele, goddess of fire, through magic transformed man and maiden into the beautiful tree of the island and tropical flowers which flourish on every hand. Hawaiian luau's are featured in numerous places, with pigs roasted in imu with other Hawaiian foods. Hukilau's, when fish are caught and eaten in the same manner as hundreds of years ago; lei days, with elaborate pageantry depicting the history of the Islands; native Tahitian, Samoan and Hawaiian dances and folk songs were among the entertainment the NFMC party enjoyed.

Besides such old-island customs, cultural events that compare favorably with events on the mainland were enjoyed by various members of the party: a concert by the Honolulu Symphony String Quartet, assisted by two woodwind players from the symphony, offered a good performance of a Mozart quartet, a trio for flute, violin and viola by Reger, and the Brahms clarinet quintet. Twenty students of the University of Hawaii's theater group appeared in three one-act plays. Art lovers saw the first great international exhibition of nearly 200 masterpieces of Korean art, including painting, sculpture, ceramics, bronze and gold, representing about 2000 years of art in Korea. This exhibit was at the Honolulu Academy of Arts, which houses a superior collection of art objects of its own. Hanging during the visit of the NFMC group was a creditable show of art by students of elementary and high school grades. Music by students of the same age groups was presented in two concerts sponsored by the Hawaiian Music Educators Association. These included singers under guest director Travis Shelton of Southern Methodist University, Dallas, Texas, band performers under Glenn Bainum, formerly of Northwestern University, Evanston, Illinois, and orchestras conducted by Raymond Vaught of the University of Hawaii.

Our group arrived in time for some of its members to hear the last two nights of a four-day "Music and Art Festival of the Century," presented by the Punahou Music School, a department of the oldest private school west of the Mississippi. The Festival, third of such annual events, included a symposium, "Is Art Necessary?" which examined the role of the fine arts in our contemporary world of science, and three evenings of modern music presented by fifty-nine musicians, including ten guest artists and faculty members and student musicians of the Music School. Marian Kerr, director of the Music School, speaking at a luncheon given by Mrs. C. Arthur Bullock, president of the NFMC, at Hawaiian Village, told of the growth of the music school from its founding in 1890, when the first piano arrived at the Punahou School, to its present enrollment of 600 students under 19 teachers.

Other informal speakers at the luncheon included Richard Vine, head of music at the University of Hawaii, who told of the development of music at that institution, then introduced Miss Barbara Smith of his faculty, who spoke briefly of her work as teacher of Asian music, stating that the University has the best Asian music library in the United States, gift of the Rockefeller Foundation. Mrs. Walter Carter, president of the 53-year-old Morning Music Club of 109 members, with a branch in a Honolulu suburb with 99 members, spoke of the community service and scholarships her club gave—activities very similar to large clubs on the mainland. She also told of the city's Oratorio Society and announced its forthcoming presentation of the Verdi *Requiem* by a 500-voice choir, to be composed of members of the Society and singers from the University of Hawaii, accompanied by an orchestra of 35 members from the Honolulu Symphony, directed by John Murphy, founder of the Oratorio Society ten years ago.

Mrs. Robert Fisher, business manager of the Symphony, and Mrs. George Barati, wife of its conductor—whom biennial visitors will remember as guest conductor of the San Diego Symphony, speaker and Young Artist Auditions judge there—told of the growth of the Symphony from a 12-concert season,

when Barati took it over ten years ago, to its 53-concert season this year.

Following these speakers, Mrs. Bullock and National Board members and State Presidents spoke informally about the program of NFMC and answered questions, many of which showed a profound interest in the organization. Before she left the luncheon, Mrs. Barati, after extending greetings from her husband (who was in Japan as a cultural ambassador of the Hawaii Department of State), asked to become a Special Member of the Federation, which, it is hoped, will mark the beginning of NFMC organization in our 50th state.

Tourism is Hawaii's third largest source of livelihood, exceeded only by defense spending and agriculture. One half of Oahu, the capital island, is held by state and federal governments for watershed and defense installations. Ten big estates own one half of what is left, as a result of the great Mahele, or land division by King Kamehameha III over a century ago, and several smaller estates own another five per cent of the island. On these estates and on neighboring islands, sugar, pineapple and coffee are produced in amazing quantities. Nothing interested our party more than observing the planting, growing, harvesting and packaging of these commodities for shipment to the mainland and to other parts of the world.

From these wonders, we learned there are other places than Texas, California, Florida and Pennsylvania, and several decided they would like to retire, move to the Islands to live and enjoy the beauties of sea, mountains, flowers and fruits, eat foods prepared by the best chefs of all nations, share in the cultural life of these friendly people, and invite the next Biennial Convention of NFMC to meet at the Hawaiian Village in Honolulu, with Helen Snelling as local chairman again.

#### PERSONNEL OF THE TOUR

There were three members of the tour other than those pictured below. They were: Mrs. Bettina Gross, New York City; Mrs. Lewis H. Kriger, Portland, Maine, and Miss Marie A. Hurley, Washington, D. C.

In the picture are, standing, left to right (not including five Hawaiian greeters seated on the ground, and one, standing at extreme left): R. E. Wendland, Temple, Texas; Mrs. Clair Mc Turnan, Indianapolis, Ind.; Mrs. Caroline Woll, Norristown, Pa.; Mr. and Mrs. Vernon Peters, Ripley, Tenn.; Miss Marjorie Trotter, Portland, Ore.; Mrs. Hazel Post Gillette, Fort Worth, Texas; Mrs. Frank Engle, Tulsa, Okla.; Mrs. C. Arthur Bullock, Canton, Pa.; Mrs. Helen Crowe Snelling, La Jolla, Cal.; Mrs. Vera Nelson, Seattle, Wash.; Mrs. Ellie H. Locks, Brownwood, Texas; Mrs. E. Harold Eaton, Burlington, N. C.; Miss Laura Jane Musser, Little Falls, Minn.; Mrs. Pearl E. Johnson, Oconomowoc, Wis.; Judge and Mrs. J. Knox Byrum, Shawnee, Okla.; Mrs. Lydia Prippts, Milwaukee, Wis.; Mr. C. Arthur Bullock.

Standing, back row, l to r.: Miss Helen Hetherington, Blytheville, Ark.; Mrs. Florence Kearney, and Mrs. Marian H. Toner, Maplewood, N. J.; Mrs. Lewis E. Young, Pittsburgh, Pa.; Mrs. Leigh B. Freed, North Manchester, Ind.

Ascending the plane ramp, bottom to top: Will Bergener, U. S. Airline Representative; Mrs. F. D. Webster, Coral Gables, Fla.; Mrs. Richard Muntz, Butler, Pa.; Miss Anne Walsh, Kokomo, Ind.; Mrs. R. E. Wendland, Temple, Texas; Mrs. Bernice Waddle, Lake Wales, Fla.; Mrs. Hortense Ford, Tampa, Fla.; Mrs. Helene Fuller, Loudonville, Ohio; Mrs. Catherine C. Graham, Kokomo, Ind.; Mr. and Mrs. Lionel L. Campbell, Temple, Texas.



Greeted by Hawaiians in native costume and presented with leis, the members of our post-convention tour assemble before the United States airliner from which they have just debarked for a photograph. The smiles on their faces reflect their happy anticipation of the sightseeing and entertainment which will mark their stay. For identification of members of the group, see the paragraphs headed "The Tour Personnel" in the article above.



## National Board Meeting to be Held at Interlochen August 4-9



The stage in the open air amphitheatre at Interlochen where many of the musical events which will entertain Federation members will be presented.

THE National Federation of Music Clubs will try the interesting and delightful experiment of holding its 1959 Board Meeting at the National Music Camp at Interlochen, Michigan, with Dr. Joseph E. Maddy, president and director, and the Michigan Federation of Music Clubs, Mrs. Ralph Curtis, president, as the gracious hosts. Mrs. C. Arthur Bullock, newly elected National President, will preside at all sessions. A theme has been chosen for the meeting: "Guiding America's Musical Youth-Federation Procedures."

Dates of the Board Meeting are August 4 through 9, and incorporated into the program will be the customary National Federation Week-End.

Among the highlights of the musical program will be performances of three American operas: *The Park Avenue Kids*, written and directed by Don Gillis, who is in residence at the camp; Carlisle Floyd's *Slow Dusk* and *The Young Lincoln* by Eusebia Hunkins. The first of these operas will be presented August 4th, and the Floyd and Hunkins operas August 7th. *Princess Ida*, a Gilbert and Sullivan opera with a cast of 140, will be presented August 8th.

On the evening of August 5th, there will be a faculty concert, and on the evening of August 6th a program by the University Division of the Symphony Orchestra Program.

Much interest will center about the symposium on the evening of August 5th entitled "Guiding America's Musical Youth." Dr. Howard Hanson will be the moderator and the panelists will include Dr. Walter Hodgson, head of the Music Department of Michigan State University, and Mr. Gillis.

Dr. Archie Jones, head of the Music Department of the University of Texas,

who is also president of Phi Mu Alpha Sinfonia, will be another featured speaker.

Citations will be presented to Dr. Howard Hanson, director of the Eastman School of Music, who is chairman of the Federation's Vocational Guidance Committee, and Dr. Alexander Ruthven, president emeritus of the University of Michigan.

There will be various social events. On Wednesday the 5th, a buffet dinner is scheduled. The Interlochen staff will honor the Board and Council at a tea on August 7th. The Michigan Federation will be hostess at a luncheon on the 8th, after which a concert will be given not only by National Federation Scholarship winners at the camp, but by winners from the various State Federations throughout the United States.

Mrs. Gilbert Burrell, immediate Past President of the Michigan Federation, is chairman of the committee of arrangements, and other committee members are Mrs. Ralph Curtis, Mrs. Fredrik Marin, National Recording Secretary; Mrs. Vernon L. Venman, National Board Member from Michigan; Mrs. Frank W. Coolidge, Mrs. M. Cedric Dowling, Mr. Barre Hill and Miss Margaret Stace. Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President, is Honorary Chairman.

Unless they travel by car, those who attend the Board Meeting should go to Traverse City, Michigan, either by Capital Airlines or Chesapeake and Ohio Railroad. They will be met there and transported to the camp.

Hotel rates (American plan) range from \$18.00 double to \$11.00 single per day, and in the scholarship lodges, several of which have been given to the camp by National and State Federations, from \$18.00 to \$21.00 per day—all double-

## Young Artist Winners in Cincinnati Concert

THE Federation's four 1959 Young Artist winners, Patricia MacDonald, lyric soprano; Diana Steiner, violinist; Robert Brownlee, pianist, and James Standard, bass baritone, were especially honored when the Artist Series of Cincinnati presented them May 3rd in a concert in Taft Auditorium in that city. This was an extra award given by the Board of Directors of the Series, of which J. Ralph Corbett is president, and all expenses were borne by the Artist series and the Corbett Foundation. The concert attracted an audience of 1600, which was enthusiastic in its praise of the talent of the young artists. That the critics concurred is indicated by this quotation from the *Cincinnati Enquirer*, which in addition to evaluating the individual talents, made this collective comment: "All four showed themselves to be well qualified for the honor which they have received."

The Federation was well represented at the concert, with Mrs. Vernon L. Venman, the new Artist Presentation Chairman; Mrs. H. A. Combs, National Student Adviser; Mrs. I. K. Saltsman, Ohio State President, and Mrs. Rutherford B. Hoppe, National Board Member from Kentucky, making special trips to Cincinnati to attend, while nearby Ohio cities sent substantial delegations.

Through the thoughtfulness of Mrs. John A. Hoffman, who has been dubbed "Mrs. Federation of Cincinnati," and who was responsible for many of the arrangements for the event, and through the co-operation of the College Conservatory, Federation representatives were guests at a pre-concert luncheon. Following the concert they and the Young Artists were entertained at dinner by Mr. and Mrs. Corbett.

### MRS. VENMAN APPEALS FOR SUPPORT FOR YOUNG ARTISTS

Mrs. Venman, who is starting her duties as Young Artist Presentation Chairman with an obvious dedication to the task, issued this appeal after the concert: "National Vice Presidents, State and Local Presidents, National Board Members, Community Leaders!"

"These Young Artists deserve our continued support by presenting them in concerts. Regional tours will be arranged. Plan early for their engagements. All inquiries will be answered promptly by the National Chairman of Artist Presentation, Mrs. Vernon L. Venman, 4229 Gledale Avenue, Detroit 38, Michigan."

rooms, each with private bath.

No more delightful locale for a Board Meeting could possibly be imagined than the picturesque camp, located on two beautiful lakes, and the event is eagerly anticipated.

# Scholarships, Awards, and Honors Announced at the Biennial

## YOUNG ARTIST WINNERS

Patricia Lou MacDonald, lyric soprano, Portland, Oregon  
James Standard, bass baritone, San Francisco, California  
Robert S. Brownlee, pianist, Provo, Utah  
Diana Steiner, violinist, Philadelphia, Pa.

## STUDENT AUDITIONS WINNERS

Merrily Ann Schuessler, lyric soprano, Chicago, Ill.  
Flora Rheta Raudebush, oboist, Albuquerque, New Mexico  
Lois Carole Pachucki, pianist, Fort Lee, N. J.  
Charles Castleman, violinist, Braintree, Mass.

## SCHOLARSHIP WINNERS

Marie Morrissey Keith Scholarship, Charles Castleman, violinist, Braintree, Mass.  
Peabody Conservatory String Scholarship (three years) full tuition and all incidental expense, Mary Ellen Dennis, violinist, Laramie, Wyoming  
Second Peabody Award, Tuition Scholarship plus \$500 for incidental expense, Ross Ritland, contra bass player, Salt Lake City, Utah  
Eastman School of Music Violin Scholarship, Marie Koscak, violinist, 17, Milwaukee, Wis.  
Millikin University Tuition Scholarship, Nancy Myers, soprano, Frederick, Oklahoma  
Anne M. Gannett \$500 Scholarships:  
Dr. Charles J. Warner, organist and choral director, Colorado College, Colorado Springs, Col.  
James F. Schultz, bassoonist, Los Angeles, Calif.  
Stillman Kelley Scholarship, Jeffrey Sheldon Siegel, pianist, Chicago, Ill.

## SUMMER SCHOLARSHIPS

Chatham College Opera Workshop:  
Donna Gerdes, lyric soprano, Aberdeen, So. Dak.  
Martha King, lyric soprano, St. Petersburg, Florida  
Iddrise Williams, lyric soprano, Chicago, Ill.  
Ina Lou Cheney, mezzo soprano, Provo, Utah  
James Mulholland, bass, Baton Rouge, La.  
Richard Godfrey, tenor, Laramie, Wyoming  
Barbara Phillips, dramatic soprano, Grosse Ile, Mich.  
Betsy Davidson, lyric soprano, Hollywood Terrace, Calif.  
Eunice Ramsey, lyric soprano, Little Rock, Ark.  
Robert Ellinwood, baritone, Lynchburg, Va.

Carole Frederick, coloratura soprano, Oklahoma City University, Okla.

David Dodds, tenor, Lawrence, Kansas  
Interlochen Scholarships:

Joel Cohen, pianist, Battle Creek, Mich.  
Carl O'Neal Page, violinist, Spartanburg, So. Car.

Charles Ives Scholarship, Indian Hill Workshop, Stockbridge, Mass.

Diane Deutsch, Miami Beach, Florida  
Hinda Honigman Scholarship, Transylvania Music Camp,

John Barker Richardson, French horn player, Fort Wayne, Ind.

## PARADE OF AMERICAN MUSIC AWARDS, 1959

### SPECIAL AWARDS

University of North Dakota, The Madrigal Club for Inclusion of American Music on Tour Programs

University of Illinois Broadcasting, Urbana, Illinois, Program of American Music, February 22

Lehigh University Department of Music, for Program of February 17

The Charlotte, North Carolina, Symphony Orchestra, Henry Janiec, Conductor, for inclusion of *The Saugatuck Suite* by Edwin Gershefski, February 26

The Colorado College, Colorado Springs, for Program of American Music February 26

City of Miami, Florida, Recreation Division, Caesar Lamomaca, Conductor, for Program of American Music, February 2

Denver Symphony Society, Colorado, Saul Caston, Conductor, for Inclusion of American Music, Program of February 4

University of Oregon, Eugene, Oregon, for Program of American Music February 5

Rochester Civic Orchestra, Rochester, N. Y., Dr. Paul White, Conductor, for *Four Pictures of American Music*, Station WHAM, February 3, 10, 17 and 24

Charleston Symphony Orchestra, Charleston, West Virginia, Geoffrey Hobday, Conductor, Program of February 1

## NORTHEASTERN REGION — DOUBLE AWARDS

### CONNECTICUT

The Junior Schubert Music Club, Stamford  
The Wednesday Afternoon Musical Club, Bridgeport

### INDIANA

Kokomo Morning Musicale, Kokomo  
Indianapolis Chapter, Mu Phi Epsilon, Indianapolis  
Muncie Matinee Musicale, Muncie  
Harmonic Club, Indianapolis  
Indianapolis Matinee Musicale

### MICHIGAN

The MacDowell Music Club, Flint  
Milan Music Study Club, Milan  
The Keyboard Klub, Trenton  
The Morning Musicale, Battle Creek  
Veterans Administration Hospital Federated Music Club, Battle Creek  
Philharmonic Club, Cadillac  
St. Clair Music Study Club, St. Clair  
Highland Park Musicale, Royal Oak

### MAINE

The Harmony Club, Lincoln  
Student Rossini Club, Portland  
Schubert Music Club, Kennebunk  
Cecilia Club, Augusta  
Portland Rossini Club  
Friends of Music, Waterville  
MacDowell Club, Portland  
Chopin Club, Westbrook  
East Millinocket Music Club  
Lewiston and Auburn Philharmonic Club  
Annie Louise Cary Club, Gorham

### MASSACHUSETTS

The Chromatic Club, Boston

### NEW YORK

The New York Federation of Music Clubs  
Wednesday Workshop of the Monday Musical Club, Albany  
Turtle Bay Music School, New York  
Community Opera, Inc., New York  
Delta Omicron, New York  
The Junior Music Clubs, Ithaca

### NEW JERSEY

The Duo Piano Club, New Jersey  
Schumann Music Club, South Orange  
Music Department of the Woman's Club, Maplewood

### OHIO

The West Hill Music Club, Cincinnati  
Dayton Music Club, Dayton  
Carrollton Music Club, Carrollton  
Tre Corde Junior Music Club, Coshocton

Xenia Woman's Music Club, Xenia  
 Woman's Music Club, Athens  
 Fortnightly Musical Club, Cleveland  
 Heights  
 The Lyric Club, Eaton

#### PENNSYLVANIA

The Matinee Musical Club, Philadelphia  
 The Allentown Musical Club, Allentown  
 The Tuesday Musical Club, Pittsburgh  
 The Octave Club, Norristown  
 Northampton Junior Music Club, Allentown  
 Graystone United Presbyterian Church, Indiana  
 Williamsport Juvenile Music Club, Williamsport  
 Stephen Foster Junior Musical Club, Butler  
 Williamsport Music Club, Williamsport  
 Allentown Junior Musical Club  
 Junior Sharps, Marple-Newton Townships  
 Drexel Hill Music Club, Upper Darby  
 Harmonia Music Club, Lebanon

#### RHODE ISLAND

Beethoven Club, Woonsocket  
 The Rhode Island State Federation of Music Clubs, Providence  
 The MacDowell Club, Providence  
 The Blackstone Valley Student Musicians and Young Artists Clubs, Pawtucket  
 Brahms Club, Providence  
 Felix Fox Junior and Juvenile Music Club, West Warwick  
 The Duo Piano Club, Providence  
 The Chaminade Music Club, Providence  
 Blackstone Valley Music Teachers Association, Pawtucket

#### NORTHEASTERN REGION — SINGLE AWARDS

##### CONNECTICUT

St. Ambrose Music Club, New Haven  
 Afternoon Musical Society, Danbury

##### INDIANA

Hillsboro Harmony Club, Hillsboro  
 Indianapolis Piano Teachers Association, Inc., Indianapolis  
 Alpha Mu, Veedersburg

##### MICHIGAN

Trenton Music Club, Trenton  
 Oxford High School Band, Oxford  
 Royal Park Music Club, Detroit

##### MAINE

American Guild of Organists, Portland Chapter  
 Melody Club, Kittery-Eliot-York  
 Radio Station WGAN, Portland  
 Nordica Club, Fort Fairfield

##### NEW YORK

Monday Evening Musical Club, Norwich  
 Euterpean Club, Salamanca

#### NEW JERSEY

Bergen County Music Teachers Guild  
 Creskill Music Club, Creskill  
 La Forge Junior Music Club, North Bergen

#### OHIO

Ironton Woman's Music Club, Ironton  
 The Marion Lecture-Recital Club, Marion  
 Mansfield Music Club, Mansfield  
 Lisbon Music Study Club, Lisbon  
 Greenville Music Club, Greenville

#### PENNSYLVANIA

Sharon Music Club, Sharon  
 Monday Evening Music Club, Westmoreland County, Greensburg  
 Orpheus Club, Greenville  
 Monday Musical Club, Charleroi  
 Uniontown Music Club, Uniontown  
 North Butler County Music Club  
 Music Study Club, Lewiston  
 Junior Music Study Club, Lewiston  
 B Sharp Youth Music Club, Butler  
 Fairview Township Treble Clef Club, Petrolia  
 The Harmonizers, Wyalusing  
 Wyalusing Musical Society, Wyalusing  
 Musical Art Society, Lancaster  
 Franklin Monday Evening Musicale, Franklin  
 Monday Musical Club, Sandy Lane, Stoneboro  
 Northampton Juvenile Music Club, Northampton  
 Junior Section of Franklin Evening Musicale Society  
 Grove City Music Club, Grove City  
 Butler Tuesday Musical Club  
 Young Musicians, Allentown Musical Club, Allentown

#### RHODE ISLAND

Chaminade Junior Music Club, Providence  
 Amy Beach Club, Providence

#### SOUTHEASTERN REGION — DOUBLE AWARDS

##### ALABAMA

Montgomery Music Club, Montgomery  
 Tuscaloosa Music Study Club, Tuscaloosa  
 Leeds Young Musicians Club, Leeds  
 Greensboro Music Club, Greensboro  
 Woodlawn Music Study Club, Birmingham

##### FLORIDA

The Federated Senior Music Club, South Miami  
 Music Society of West Palm Beach  
 Orlando Wednesday Music Club, Orlando  
 Tuesday Morning Musicale Club, Hollywood  
 First Presbyterian Church Choir, Gainesville  
 Coral Gables Senior Music Club, Coral Gables  
 Miami Music Club, Miami

#### GEORGIA

Marietta Music Club, Marietta  
 The Federated Junior Music Clubs, Augusta  
 Hawkinsville Music Club, Hawkinsville  
 Music Lovers Club, Montezuma  
 Cordele Symphony Society, Cordele  
 Warrenton Music Lovers Club, Warrenton  
 College Park Music Club, College Park

#### KENTUCKY

The Saturday Musicale, Owensboro

#### LOUISIANA

The Plains Music Club, Jackson  
 Piano Study Club, Baton Rouge  
 Mozart Music Club, Junior Group, Paincourtville  
 The Matinee Musical Club, Alexandria  
 The Music Club of Baton Rouge  
 The Mendelssohn Music Club, Baton Rouge  
 Donaldsonville Music Club, Donaldsonville  
 L'Heure de Musique Club, Lafayette

#### MARYLAND

The Baltimore Music Club, Baltimore

#### MISSISSIPPI

Music Lovers Club, Belzoni  
 MacDowell Music Club, Jackson  
 Brookhaven Music Club, Brookhaven  
 Summer Music Club, Summer

#### NORTH CAROLINA

St. Cecilia Music Club, Hickory  
 Norman Cordon Music Club, Valdese  
 Valdese Music Club, Valdese  
 The Enterpe Club, Greensboro  
 Raleigh Music Club, Raleigh  
 Lincolnton Music Club, Lincolnton  
 Gastonia Music Club, Gastonia  
 Martha Taylor Davison Music Club, Leaksville  
 Charlotte Music Club, Charlotte  
 Thursday Morning Music Club, Winston-Salem  
 B Natural Junior Music Club, Wilson

#### SOUTH CAROLINA

Abbeville Senior Music Club, Abbeville  
 Chopin Senior Music Club, Florence  
 Converse College School of Music, Spartanburg  
 The Palmetto Club, Woodruff  
 Crescent Music Club, Greenville

#### TENNESSEE

Springfield Music Study Club, Springfield  
 The M. B. Club, Chattanooga  
 Athens Music Club, Athens  
 Woman's Club, Nashville  
 Junior Group of Woman's Club, Nashville  
 Enterpe Club, Nashville  
 Tuesday Evening Music Club, Sevierville  
 Eastland Music Club  
 MacDowell Music Club, Crossville

## VIRGINIA

Front Royal Music Study Club, Front Royal  
Composers of The Friday Morning Music Club, Fairfax  
The Keynote Junior Club, Norfolk  
The Scherzo Junior Club, Norfolk  
The Cradock Junior Music Club, Portsmouth  
Thursday Morning Music Club, Staunton

## WEST VIRGINIA

Thursday Music Club, Wheeling

**NOTE:** No entries were received from the District of Columbia or Delaware.

## SOUTHEASTERN REGION — SINGLE AWARDS

### ALABAMA

Gadsden Music Club, Gadsden  
MacDowell Junior Club, Montgomery

### FLORIDA

The Cecilian Society, Venice

### GEORGIA

Griffin Music Club, Griffin  
Rome Music Lovers Club, Rome  
Fine Arts Club, Cordele

### KENTUCKY

Middlesborough Music Club, Middlesborough  
Saturday Matinee Musical Club, Richmond  
Stephen Foster Music Club, Bardstown

### LOUISIANA

The Jennings Music Club, Jennings  
Haynesville Music Club, Haynesville  
Melody Music Club, Pineville

### MISSISSIPPI

Sidon-Tchula-Cruger Junior Music Club, Cruger  
Pascagoula Moss Point Music Club, Pascagoula  
Paganini Junior Music Club and Junior MacDowell Club, State College  
Music Lovers Club, Greenwood

### NORTH CAROLINA

Thursday Morning Music Club, Wilmington  
Vivace Junior Music Club, Raleigh  
Siler City Music Club, Siler City  
Elizabeth City Music Club, Elizabeth City  
Mebane Music Club, Mebane  
Sanford Music Club, Sanford  
Raleigh Junior Music Club, Raleigh  
Music Lovers Club of Rutherford College  
Juvenile Section of Music Lovers Club, Rutherford College  
Monroe Music Club, Monroe  
MacDowell Music Club, Statesville  
Allegro Junior Music Club, Statesville  
Parks Recreation Commission, Charlotte  
City Schools, Dept. of Music, Charlotte  
Aeolian Music Club, Smithfield

## SOUTH CAROLINA

Greenville Music Club, Greenville  
Allegro Music Club, Rock Hill  
Greer Music Club, Greer  
Bernice Taylor Music Club, Greer

## TENNESSEE

Bohannon Music Club, Murfreesboro  
Junior Mozart Music Club, Memphis

## VIRGINIA

Music Lovers Club, Bluefield  
Pulaski Music Club, Pulaski  
Helen Trinkle Music Club, Wytheville  
Blacksburg Music Club, Blacksburg  
Orange Music Club, Orange  
Allegretto Junior Music Club, Tazewell  
Thursday Morning Music Club, Roanoke  
Fairfax Music Guild, Fairfax

## WEST VIRGINIA

Chaminade Music Club, Beckley  
Nighbert Memorial Church, Logan

**NOTE:** No entries were received from the District of Columbia or Delaware.

## CENTRAL REGION — DOUBLE AWARDS

### ARKANSAS

The MacDowell Music Club, Brinkley  
The Musical Coterie, Brinkley  
The Junior Wednesday Music Club, Texarkana  
The Orpheus Club, Blytheville

### ILLINOIS

The Lakeview Musical Society, Chicago  
The Evening Etude, Springfield  
The Morning Etude, Springfield

### IOWA

The Junior Etude Music Club, Davenport  
The Music Students Senior Music Club, Davenport  
The Treble Clef Club, Hampton  
The Mozart Junior Music Club, Cedar Rapids  
The Beethoven Club, Cedar Rapids

### KANSAS

The Goodland Federated Music Club, Goodland  
The Manhattan Music Club, Manhattan  
The El Dorado Music Club, El Dorado  
The Hutchinson Music Club, Hutchinson  
The MacDowell Music Club, Kansas City  
The Civic Music Club, Manhattan  
The Treble Clef, Pittsburg  
The Oakley Music Club, Oakley  
The Neodesha Music Club, Neodesha  
The Music Club of Lawrence  
The Polyphonic Music Club, Hutchinson  
The Winfield Music Club, Winfield  
The Harmony Club, Wakeeney  
The Larned Junior Music Club, Larned  
Beloit Music Club, Beloit, Kansas

## MINNESOTA

The Cecilian Club, Duluth

## MISSOURI

The Morning Musicale, Jefferson City  
The Morning Etude Club, St. Louis  
The Music Department of Kansas City Athenaeum  
The Evening Etude Music Club, Hannibal  
The Rubinstein Club, St. Louis  
The Abbie Jewell Snoddy Music Club, Mexico  
The Thursday Musicale, Bolivar  
The Carthage Music Club, Carthage  
The Musical Research Club, St. Louis

## NEBRASKA

Omaha Music Teachers Association, Omaha  
The Nebraska Federation of Music Clubs

## NORTH DAKOTA

Thursday Music Club, Grand Forks  
Mu Phi Epsilon, Fargo  
The Fargo Music Club  
The Thursday Musical Club, Williston  
The Cecilian Junior Music Club, Grand Forks  
The Fine Arts Club, Fargo

## SOUTH DAKOTA

The Wednesday Musical, Huron  
Vermillion Music Club, Vermillion  
Mu Phi Epsilon of State University of South Dakota, Vermillion

## OKLAHOMA

The Junior Piano Club, Muskogee  
The MacDowell Club of Allied Arts, Walters  
The Healdton Music Club, Healdton  
The Musical Research Society, Bartlesville  
Oklahoma City Alumnae Club of Mu Phi Epsilon  
The Musical Arts, Muskogee  
E. Robert Schmitz Junior Club, Lawton  
The Junior Schubert Concert Club, Lawton  
The Schubert Club, Lawton  
Norman Music Club, Norman  
Music Department of the Fortnightly Club, McAlester

## TEXAS

The MacDowell Club, Celina  
The Philharmonic Club, San Angelo  
Students of Mrs. Curtis Smith, Waco  
The Nevin Club, Corsicana  
The Dallas Federation of Music Clubs  
The Junior MacDowell Club, Center  
The Melodie Club, Dallas  
The MacDowell Club, Bowie  
The Wednesday Morning Choral Club, Dallas  
Garland Music Club, Garland  
Schubert Study Club, Dallas  
Aeolian Singers, Dallas  
Pupils of Mrs. Fred Sliger, Waco  
The Coterie, Tyler  
Odessa Music Study Club, Odessa  
Cecilian Club, Dallas  
The Philharmonic Club, Amarillo  
Temple Music Club, Temple



The Fort Worth League of Composers,  
Fort Worth  
The Bomar Cramer Club, Sherman  
The Euterpean Club, Waco  
The Chansonettes, Mercedes  
The MacDowell Euterpean Club, Waco  
Munger Place Methodist Church, Dallas

#### WISCONSIN

The Waukesha Musicale, Waukesha  
The Tuesday Musical Club, Milwaukee  
The MacFayden Music Club, Milwaukee  
The Senior MacDowell Club, Janesville  
The Treble Clef, Beloit  
The Fine Arts Club, Janesville  
The Beloit Music Club, Beloit  
The Schubert Club, Kenosha  
The Junior Schubert Club, Kenosha  
The Dallas Music Club, Dallas,  
Wisconsin  
The Milwaukee Silver String Club,  
Milwaukee

#### CENTRAL REGION — SINGLE AWARDS

##### ARKANSAS

The Dorian Club, Paragould  
The MacDowell Music Club, Benton  
The Nocturne Music Club, Jonesboro  
Monticello Music Club, Monticello  
The Troubadours, Hope  
The Musical Coterie, Earle  
The Schubert Club, Walnut Ridge  
The Wednesday Music Club, Texarkana  
The Beech Street Baptist Church,  
Texarkana  
The Music Makers, Hope  
The Apollo Club, Harrison  
The Musical Arts, Batesville  
Dardanelle Musical Coterie, Dardanelle

##### ILLINOIS

Chicago Musical Arts, Chicago  
Junior Division of the Freddie Lane  
Music Club, Chicago  
The Presto Junior Music Club, Chicago  
Heights  
The Ka-Dettes Junior Music Club,  
Markham

##### IOWA

Senior Tone Circle, Cherokee  
The Pianoforte Junior Club, Davenport

##### KANSAS

Beloit Music Club, Beloit  
Saint Cecilia Music Club, Chanute  
The Monday Music Club, Independence  
The Wichita Musical Club, Wichita  
The Osawatimie Music Club,  
Osawatimie  
Allegro Music Club, Goodland  
El Dorado Junior Music Club, El Dorado  
Merriam Music Club, Merriam  
Licurance Music Club, Syracuse  
The Allegro Music Club, Parsons  
The Winfield Juvenile Music Club,  
Winfield

##### MINNESOTA

The Hibbing Tuesday Musicale, Hibbing

#### MISSOURI

The Wednesday Music Club, Kennett  
The Etude Music Club, Hornersville  
Senior Music Club, Buffalo  
The Butler Senior and Junior Music  
Clubs, Butler

#### NEBRASKA

The Wilber Music Study Club, Wilber

#### NORTH DAKOTA

The St. Cecilia Club, Dickinson  
MacDowell Music Club, Stanley  
Harmony Club and Boys Junior Music  
Club, Minot

#### OKLAHOMA

The Wednesday Morning Music Club,  
Okmulgee  
The Keyboard Majors Junior Club,  
Muskogee  
The Anadarko Music Club, Anadarko  
The Ponca City Music Club

#### TEXAS

The Center Music Club, Center  
The Music Lovers Club, Harlingen  
The MacDowell Junior Music Club,  
Borger  
The Junior Mozart Club, Fort Worth  
The Little Mozart Club, Fort Worth  
The Harmony Club, Crosbyton  
The Spur Harmony Club, Spur  
The Vernon Musicians Club, Vernon

#### WISCONSIN

The Burlington Senior-Lyceum Club,  
Burlington  
The Tru Dot Note Players, Kenosha

#### WESTERN REGION — DOUBLE AWARDS

##### ARIZONA

Tucson Musical Arts, Tucson  
Musicians Club, Phoenix

##### CALIFORNIA

Past Presidents Assembly of California  
Federation, Fresno  
The Dominant Club, North Hollywood  
Napa Music Study Club, Napa  
San Jose Music Club, San Jose  
Four Arts Club, Los Angeles  
Dominican College Music Club and Radio  
Station KTIM, San Rafael  
The Schubert Club, Los Angeles

##### COLORADO

Lamar Junior Club, Lamar  
Wednesday Music Club, Grand Junction  
Society of Colorado Composers, Aurora  
Musicians Society, Denver  
Boulder Senior Federated Club, Boulder

##### NEW MEXICO

Treble Clef Junior Club, Albuquerque  
Albuquerque Civic Chorus, Albuquerque  
Albuquerque Music Club, Albuquerque  
Dansfelser School of Music, Albuquerque  
Fine Arts Student Club, Albuquerque

##### MONTANA

Tuesday Music Club, Great Falls

#### OREGON

Pro Musica, Portland  
Oregon Federation of Music Clubs,  
Portland  
Oregon Composers Group, Portland  
Sherwood Music Club, Portland  
Mozart Junior Music Club, Portland  
The Violinettes Junior Club, Portland

#### WASHINGTON

Capital Music Club, Olympia  
Seattle Music Study Club, Seattle  
Washington State Federation of Music  
Clubs, Seattle  
Ellensburg Music Study Club, Ellensburg  
Toccata and Pizzicata Junior Music  
Clubs, Shelton  
Lake Chelan Ladies Music Club, Chelan  
Treble Clef Junior Music Club, Shelton  
B Sharp Junior Music Club, Shelton  
Bellingham Woman's Music Club,  
Bellingham  
St. John's Lutheran Church Choir,  
Seattle  
All Northwest Composers Club, Seattle  
Peninsula Music Club, Bremerton

#### WYOMING

Cheyenne Music Study Club, Cheyenne  
Friends of Music, Torrington  
Sheridan Music Club, Sheridan  
Staff and Clef Club, Cheyenne

**NOTE: No entries were received from  
Nevada or Utah.**

#### WESTERN REGION — SINGLE AWARDS

##### ARIZONA

Douglas Music Club, Douglas  
The Desert Music Club, Ajo  
Miami Musical Arts Club, Globe and  
Miami

##### CALIFORNIA

Cadman Junior Club, Fresno  
MacDowell Junior Club, Fresno  
Circle of Keys, Hanford  
Monday Theory Club, Fresno  
The Napa Register, Napa Radio Station  
KVON, Napa

##### COLORADO

Mooney Strings Junior Group, Denver  
Ladies Matinee Musicale Club, Fort  
Morgan

##### IDAHO

Pocatello Music Club, Pocatello

##### NEW MEXICO

Etude Music Club Junior, Albuquerque  
Silver City Public Schools, Silver City  
Silver Harmony Club, Hurley

##### WASHINGTON

Tuesday Morning Musical Club,  
Vancouver  
Everett Ladies Musical Club, Everett  
Pi Psi Chapter of Phi Beta Fraternity,  
Seattle

##### WYOMING

Octavo Music Club, Chugwater

**NOTE: No entries were received from  
Nevada or Utah.**

**CRUSADE FOR STRINGS  
AWARDS  
1958 - 1959**

**WINNERS OF AWARDS OF MERIT**

University of Alabama Music Camp  
Y. H. Ellis, Director  
P. O. Box 2886, Tuscaloosa, Ala.

Miami Musical Arts Club  
Mrs. Edna Nader, President  
1025 Adonis Ave., Miami, Arizona

Arizona State Federation of Music Clubs  
Student Division Chm.  
Mrs. Amy Womelduff  
Box 1091, Miami, Arizona

String Quartet from Tucson Symphony  
c/o Frederick Balazs, Tucson, Ariz.

Arizona State Federation  
Mrs. Aleida V. Prescott, State Chm.  
Chamber Music  
Phoenix, Arizona

Student Quintet of String Players  
Dr. Max T. Ervin, Director  
P. O. Box 4850, Tucson, Arizona

Fresno Junior Philharmonic  
Haig Yaghjian, Conductor  
Box 1056, Fresno, California

Mooney Strings  
Mrs. Riccarda Mooney, Director  
125 Penn. Street, Denver 3, Colorado  
(Double Award)

The Wednesday Music Club  
Mrs. John H. Quist, President  
1910 N. 4th Street, Grand Junction,  
Colorado

The Junior Schubert Club  
Mr. Salvatore Princiotti, Counselor  
54 Henry Street, Stamford, Connecticut

University of Miami School of Music  
John Bitter, Dean  
c/o University of Miami, Coral Gables,  
Florida

The Gainesville String Program  
Mrs. C. W. Reaves, Director  
1930 N. W. 8th Ave., Gainesville, Florida  
(Double Award)

Tuesday Morning Musicale  
Mrs. N. D. Wainwright, Jr., President  
P. O. Box 386, Hollywood, Florida

The Orlando Wednesday Music Club  
Mrs. Dorothy Boardman, President  
750 W. Colonial Drive, Orlando, Florida

Music Study Club of West Palm Springs  
Mrs. William E. R. French, President  
860 So. County Road, Palm Beach,  
Florida

Singing Strings Trio  
Mrs. Bertha Foster, President and  
Director  
8026 Sunset Drive, South Miami, Florida

Friday Morning Musicale  
Mrs. Richard H. McMaster, President  
4419 Culbreath Ave., Tampa 9, Florida

College Park Music Club  
Mrs. H. C. Harry, President  
221 W. Walker Ave., College Park,  
Georgia

Griffin Music Club  
Mrs. Glenn C. Wade, President  
Route 2, Griffin, Georgia

Marietta Community Orchestra  
Mrs. W. C. Bennett, Director  
112 Sybil Lane, Marietta, Georgia

Marietta Music Club  
Mrs. Franklin Knight, President  
217 Chicawav Drive, Marietta, Georgia

Southern Illinois University, Dept. of  
Music  
Dr. Henry A. Bruinsma, Chairman  
Carbondale, Illinois  
(Double Award)

Chicago Musical Arts Club, Inc.  
Mrs. Victor A. Arrigo, President  
628 South Racine Ave., Chicago 7,  
Illinois

Chicago Woman's Musical Club  
Mrs. Marion Knopp, President  
3935 N. Sawyer Ave., Chicago, Illinois

Lakeview Musical Society  
Mrs. Adrian Russell, President  
1130 Hinman Ave., Evanston, Illinois

Crawfordsville Music Club  
Mrs. Joseph Hesselgrave, President  
Milligan Park, Box 184, Crawfordsville,  
Indiana

Musicians' Club of Evansville  
Mrs. Howard Bootz, President  
1001 Southfield Rd., Evansville, Indiana

Indianapolis Piano Teachers' Association,  
Inc.  
Mrs. Emery Englander, President  
707 N. Gladstone Ave., Indianapolis,  
Indiana

Monday Musicale  
Miss Bertha Rohder, President  
211 S. Porter St., Michigan City, Indiana

Muncie Matinee Musicale  
Miss Mary Alice Cox, President  
925 East Washington Street  
Muncie, Indiana

Schubert Club  
Mrs. Theodore Waitt, President  
1023-28th Street, Sioux City, Iowa

B Natural Music Club  
Mrs. Howard Berry, President  
1606 Forest Ave., Waterloo, Iowa

El Dorado Junior Music Club  
Mrs. Harry Fitzgerald, President  
310 S. Summit, El Dorado, Kansas

Canto-Sonora Junior Music Club  
Mrs. Lucile B. Davis, President  
Hutchinson, Kansas

Monday Music Club  
Mrs. Kenneth J. Gleason, President  
1027 N. 5th, Independence, Kansas

Mozart Club  
Mrs. R. L. Mann, President  
540 Westvale Rd., Kansas City, Kansas

Manhattan Music Club  
Miss Clarice M. Painter, President  
1628 Fairview Ave., Manhattan, Kansas

Kansas Federation of Music Clubs  
Mrs. Luther Leavengood, Chm. Chamber  
Music  
Manhattan, Kansas

Neodesha Music Club  
Mrs. Wayne Riley, President  
1611 N. 8th, Neodesha, Kansas

Treble Clef Club  
Mrs. John Suderman, President  
312 E. Third, Newton, Kansas

Treble Clef Club  
Mrs. W. M. Scully, President  
507 W. Euclid, Pittsburg, Kansas

Pratt Music Club  
Mrs. R. A. Fischer, President  
524 Champa, Pratt, Kansas

St. Francis Music Club  
Mrs. Delmont Price, President  
St. Francis, Kansas

Wichita Musical Club  
Mrs. Lorin Knight, President  
814 Fabriene, Wichita 18, Kansas  
(Double Award)

MacDowell Music Study Club  
Mrs. George Graf, President  
1401 E. Breckenridge 4, Louisville,  
Kentucky

St. Matthews Music Club  
Mrs. William J. Griffin  
6424 Regal Road, Louisville 7, Kentucky

Music Club of Baton Rouge  
Mrs. Jasper Morris, President  
c/o First Presbyterian Church, Baton  
Rouge, Louisiana

Louisiana Federation of Music Clubs  
Mrs. Leslie D. Fain, President  
530 Park Place Drive, Alexandria,  
Louisiana

The Musical Coterie  
Mrs. Eloise Stanhope, President  
712 Lakeshore Drive, Monroe, Louisiana

Baltimore Music Club  
Mrs. Henry C. Tiemeyer, Jr., President  
648 Aldershot Road, Baltimore 1,  
Maryland

Music and Arts Club  
Miss Dorothy Willison, President  
201 Fayette Street, Cumberland, Mary-  
land

District of Columbia Federation of  
Music Clubs  
J. Phillip Plank, President  
Woodmore Station, Box 667, Silver  
Spring, Maryland

The Monday Musical Club  
Mrs. Lloyd E. Young, President  
1827 Heath Street, Benton Harbor,  
Michigan

Moment Musicale Junior Club  
Mrs. R. D. Mange, Counselor  
350 Arlington, Birmingham, Michigan

Flint St. Cecilia Society  
Mrs. Roy MacArthur, President  
2930 Circle Drive, Flint, Michigan

MacDowell Club  
Miss Carol Davis, President  
109 Odette Street, Flint, Michigan

National Music Camp  
Dr. Joseph E. Maddy, President  
Interlochen, Michigan

Kalamazoo Junior Symphony Orchestra  
Julius Stulberg, Director  
443 Pinehurst Blvd., Kalamazoo,  
Michigan  
(Double Award)

Lansing Civic Symphony Orchestra  
Mrs. Newton Barber, President  
3118 South Cambridge, Lansing,  
Michigan  
(Honorable Mention)

Cecilian Civic Music Club  
3033 Maffett Street  
Mrs. Henry Dierking, President  
Muskegon Heights, Michigan  
(Honorable Mention)

Niles Musical Club  
Helen B. Carman, President  
23 North Fifth St., Niles, Michigan

Pontiac Tuesday Musicale  
Mrs. Ralph Norvell, President  
Theravah 46, Pontiac, Michigan

Michigan Federation of Music Clubs  
Mrs. Ralph P. Northrup, President;  
State Chamber Music Chm.  
1035 Iroquois Blvd., Royal Oak,  
Michigan

South Haven Music Study Club  
Mrs. Frank Kruzel, President  
602 Cherry Street, South Haven,  
Michigan  
(Honorable Mention)

Traverse City Musicale  
Mrs. Arthur Glidden, President  
419 West Tenth St., Traverse City,  
Michigan

Greenville Music Club  
Mrs. W. B. Landrum, President  
670 West McCorkle Cir., Greenville,  
Mississippi

Jackson Symphony Orchestra  
Theodore Russell, Conductor  
Jackson, Mississippi

MacDowell Music Club  
Mrs. H. F. Tweedy  
1723 East Northside Drive, Jackson,  
Mississippi

Paganini Junior Music Club  
Mrs. H. F. Kaufman, Counselor  
Box 324, State College, Mississippi

Bach Society  
Mrs. W. W. Whitten, Counselor  
Macon, Mississippi

String Quartet of the Morning Etude  
Mrs. George A. Kercher, President  
8010 Rosiline Drive, Clayton 5, Missouri

Dexter Music Club  
Mr. Allen Hunting, President  
Knollwood Hiway, 25 South, Dexter 1,  
Missouri

Evening Etude  
Dr. Alpha C. Mayfield, President  
5027 College, Hannibal, Missouri

Clef Music Club  
1217 Walnut  
Jenkins Music Co., Kansas City, Missouri

The Morning Etude  
8010 Rosiline Drive  
Clayton 5, Missouri

Loretta String Orchestra  
Sister M. Joecile S. L.  
Webster College, 470 Lockwood, Webster  
Groves, Missouri

Carthage Federated Music Club  
Mrs. Albert B. Hesselgrave, President  
West Chestnut, Box 354, Carthage,  
Missouri

B# Junior Music Club  
Mrs. Frank C. Hedlund, Counselor  
335 N. Whitford St., Fergus Falls,  
Minnesota

Minneapolis Youth Orchestra  
Mrs. Harry C. Gale, Jr., Counselor  
5608 S. Emerson Ave., Minneapolis,  
Minnesota

Twin Cities Philharmonic Society  
Raymond Cutting, Conductor  
Mrs. James W. Nelson, President  
4300 Fremont Ave. S., Minneapolis,  
Minnesota

Minneapolis Junior Symphony  
Mrs. Harry F. Gale, Jr., Counselor  
5608 S. Emerson Ave., Minneapolis,  
Minnesota

Tuesday Music Club  
Mrs. Guy Weaver, President  
Smelter Hill, Great Falls, Montana

Violin, Viola, and Violoncello Teachers  
Guild, Inc.  
Blanche Schwarz Levy, President  
825 West End Ave., New York 25, New  
York  
(Double Award)

Albuquerque Alumnae Chapter, Sigma  
Alpha Iota  
Mrs. Lyle H. Talbot  
3518 Florida Ave., Albuquerque, New  
Mexico

Albuquerque Music Club  
Mrs. Kenneth Kruhm, President  
Albuquerque, New Mexico

Dansfelter School of Music  
Mrs. Lee Byrdis, President  
123 Broadway S. E., Albuquerque, New  
Mexico

Eastern New Mexico University  
Music Department, Richard S. Fischer,  
Director  
Portales, New Mexico

Portales Youth Symphony  
Eastern New Mexico University  
Portales, New Mexico

Treble Clef Junior Music Club  
Miss Hazel McMahan, Counselor  
917 Girard Blvd. N. E., Albuquerque,  
New Mexico

Mozart Juniors  
Mrs. L. R. Rosenbaum, Counselor  
3806 Manchester Rd., Albuquerque, New  
Mexico  
(Honorable Mention)

University of New Mexico, Department  
of Music  
Kurt Frederick, Director  
c/o University, Albuquerque, New  
Mexico

Silver Harmony Club  
Mrs. Donald G. Pierson, President  
Box 697, Hurley, New Mexico

Charlotte Music Club  
Miss Jessie Ross Morris, President  
1132 Providence Road, Charlotte, North  
Carolina

Euterpe Club of Greensboro  
Mrs. Thomas F. Kilkelly, President  
4604 Starmount Drive, Greensboro, North  
Carolina

Raleigh Music Club  
Mrs. W. Philip Carriss, President  
814 Faircloth Street, Raleigh, North  
Carolina

Thursday Morning Music Club  
Mrs. Richard F. Amos, President  
1008 S. Hawthorne Rd., Winston-Salem,  
North Carolina

Winston-Salem Symphony Association  
Charles F. Vance, Jr.  
610 Coliseum Drive, Winston-Salem,  
North Carolina

Devils Lake Music Club  
Mrs. P. W. Stewart, President  
Devils Lake, North Dakota

Fargo Music Club  
Mrs. C. A. Haskin, President  
1417 12th Ave. So., Fargo, North Dakota

Alliance Music Study Club  
Mrs. Harry C. Lisle, President  
1853 Third Street, Alliance, Ohio  
(Honorable Mention)

Athens Woman's Music Club  
Mrs. Richard R. Selleck  
R. D. #4, Athens, Ohio

MacDowell Club  
Mrs. Burke Wentz, President  
2518-19 St., N. W., Canton, Ohio

- Clifton Music Club  
Mrs. William Charles Howard  
12154 Kenn Road, R. R. #3, Hamilton,  
Ohio
- Young Associates Unit of the Columbus  
Symphony Orchestra, Inc.  
Mrs. Kirk A. Tarrier, President  
2185 Cranford Rd., Columbus 21, Ohio
- Dayton Music Club  
Mrs. Davis G. Conrad, President  
8009 Volk Drive, Dayton 15, Ohio
- Granville Woman's Music Club  
Mrs. B. Stark, President  
409 N. Granger St., Granville, Ohio
- Junior Music Club  
Mrs. W. P. Newdome, Counselor  
668 Glendale Blvd., Mansfield, Ohio
- Sidney Music Club  
Mrs. Ralph Russell, President  
632 S. Main, Sidney, Ohio
- Wittenburg College School of Music  
L. David Miller, President  
Springfield, Ohio
- Euterpean Club  
Mrs. Bernhard Steinberg, President  
3704 Meadowood Ave., Toledo 6, Ohio
- MacDowell Club  
Mrs. Gass B. Twichell, President  
329 Thrig Ave., Wooster, Ohio
- MacDowell Music Club  
Mrs. B. B. McDougal, President  
926 S. 16th, Chickasha, Oklahoma
- Norman Music Club  
Mrs. E. E. Noth, President  
815 West Lindsay, Norman, Oklahoma
- Ladies Music Club  
Mrs. Robert H. Sherman, President  
819 N. W. 16, Oklahoma City, Oklahoma
- Allentown Musical Club  
Mrs. Fred L. Nase, President  
1509 Union Street, Allentown, Pa.
- Junior Sharps of Marple-Newton  
Miss Muriel Smith, Counselor  
Franklin Ave., Broomal, Pennsylvania
- Marple-Newton String Ensemble  
Gabriel De Paul, President  
W. Chester Pike, Broomal, Pennsylvania  
(*Double Award*)
- Drexel Hill Music Club  
Mrs. Vincent P. Keesey, President  
1137 Lindale Ave., Drexel Hill,  
Pennsylvania
- Musical Art Society  
Mrs. Paul Ensminger, President  
530 New Dauphin St., Lancaster,  
Pennsylvania
- Junior Octave Club  
Mrs. Eleanor Holden, President  
7 N. Park Ave., Norristown, Pennsylv-  
ania
- Octave Club  
Mrs. Morris Gerber, President  
1646 W. Main St., Norristown,  
Pennsylvania
- Canzonette Club  
Conroy Junior High School  
Alberta Williams, Director  
Page Street, Pittsburgh 33, Pennsylvania
- Paganini Symphonette  
Wyomissing Institute of Fine Arts  
Richard Shields, Director  
813 Kenhorst Blvd., Reading,  
Pennsylvania
- Williamsport Music Club  
Floye Louise Hall, President  
810 W. Southern Ave., South Williams-  
port, Pennsylvania
- Spartanburg Philharmonic  
Mrs. Cecil Parker, President  
286 Spring Drive, South Carolina
- Lyre Club  
Mrs. Wayne L. Johnson, President  
414 8th Ave. S. E., Aberdeen, South  
Dakota
- Monday Musicale  
Mrs. Lawrence L. Duc, President  
318 S. Harrison St., Aberdeen, South  
Dakota
- Aeolian Club  
Mrs. Robert L. Madson, President  
323 10th Street, Brookings, South Dakota
- Wednesday Musicale  
Mrs. John Geyermann, President  
369 McClellan Dr., Huron, South  
Dakota
- Vermillion Music Club  
Mrs. G. B. Lawton, President  
123 South Plum Street, Vermillion,  
South Dakota
- South Dakota Federation of Music Clubs  
Mrs. Ray DeVilbiss, State Chm.  
Chamber Music  
Vermillion, South Dakota
- The Arlington Music Club  
Mrs. W. E. Beeman, President  
Arlington, Texas  
(*Honorable Mention*)
- High School String Orchestra  
Chester Parks, Director  
c/o Brownwood High School, Brown-  
wood, Texas
- Melodic Club  
Mrs. Stuart Walker, President  
6729 Ravendale Lane, Dallas 14, Texas
- North Texas State College Music  
Department  
Denton, Texas
- Youth Orchestra from Edinburg Schools  
Ralph Burger, Director  
Edinburg Public Schools, Edinburg,  
Texas
- Miles Melody Club  
Mrs. A. C. Wendland, Director  
Miles, Texas
- Odessa Music Study Club  
Mrs. Charles S. Broughton, President  
1512 Cimarron, Odessa, Texas
- Texas Federation of Music Clubs  
Mrs. Edwin S. Mayer, Sr., Chm.  
Chamber Music  
Sonora, Texas
- Beethoven Club  
Mrs. Frank Liddell, President  
4249 Tuckabre Rd., Memphis, Tennessee
- Bonneville Strings  
Dr. David A. Shand, Director  
1490 Princeton Ave., Salt Lake City 12,  
Utah
- Opera Appreciation Club  
Mrs. Roy Hobbs, President  
2501 Kentucky Ave., Salt Lake City,  
Utah  
(*Honorable Mention*)
- 4th District, Virginia Federation of  
Music Clubs  
Miss Christine Church, Chairman  
4040 20th Street North, Arlington,  
Virginia
- Blacksburg Music Club  
Mrs. D. Lyle Kinnear, President  
Blacksburg, R. F. D. 1, Virginia
- Music Lovers' Club  
Mrs. Lee A. Harman, President  
105 Stockton St., Bluefield, Virginia
- Front Royal Music Study Club  
Mrs. Vernon L. Manuel, President  
201 So. Royal Ave., Front Royal,  
Virginia  
(*Honorable Mention*)
- Galax Music Club  
Mrs. E. A. Wingold, President  
Waugh Street, Galax, Va.  
(*Honorable Mention*)
- Poudre Music Club  
Mrs. Agnes H. Poudre, President  
101 Howard Street,  
Hampton, Virginia  
(*Honorable Mention*)
- Lynchburg Community Chamber  
Orchestra  
Mrs. Archer Summerson, President  
North Princeton Cir., Lynchburg,  
Virginia  
(*Honorable Mention*)
- Keynote Club  
Mrs. Walter M. Hitts, President  
766 Norchester Ave., Norfolk 4, Virginia
- Helen Trinkle Music Club  
Mrs. E. A. Carlisle, President  
Wytheville, Virginia
- Peninsula Music Club  
Mrs. Lawrence W. Brownell, President  
3122 Eleventh St., Bremerton,  
Washington
- Ellensburg Music Study Club  
Mrs. Chauncey King, President  
815 East Capitol, Ellensburg,  
Washington
- Everett Ladies Musical Club  
Mrs. H. Nelson, President  
2215-5th, Everett, Washington
- Seattle Musical Art Society  
Mrs. Oliver W. Nelson, President  
4758-45th N. E., Seattle 5, Washington  
(*Continued on page 47*)



## Student Division Shows Impressive Gains

By VIRGINIA PARDEE

Extension Report  
1958-July 1, to March 15, 1959  
from Treasurer's Report

THE 1957 ruling on required membership for all entrants in the Biennial Student Auditions has increased the stature of our Student Division in the eyes of students and teachers and has resulted in a notable increase in individual as well as club memberships. Vocal and instrumental teachers have federated their entire classes in order to participate in the Student auditions, which now offer so much in scholarships to the winners.

There has been a gratifying increase in individual Student members—74 since July 1, 1958. The Treasurer's report of March 31 shows 282 clubs in good standing with 51 new or reinstated, making a total of 343 Student clubs. In the individual club reports we note the memberships given range from 10 to 50 in the smaller Student clubs and from 100 to 300 in the college groups. States showing an increase in clubs are: Ohio, an increase of 7 clubs; Texas, an increase of 7 clubs; Louisiana, an increase of 4 clubs; Utah, an increase of 3 clubs; Illinois, an increase of 3 clubs, and Oklahoma, an increase of 5 clubs. Many states held their own or gained one new club.

We again stress the first step in the organization of Student groups, that of sponsorship by the Senior clubs. Formulating a program is the second step. The third step is the Student members, with the exception of the treasurer, functioning under the guidance and background assistance of the State Student Adviser.

### FOUR STATES HAVE STUDENT CONVENTIONS

We are pleased to report that four states have annual conventions. They are Kansas, New Mexico, North Carolina and South Carolina. State Student officers preside at all sessions and programs are excellent and representative, including all federated student clubs in the state.

New Mexico secured its State Student Division by graduating its Juniors with appropriate honors into the Student category. Its State Convention will be held in Albuquerque this spring. Mrs. A. E. Staub, former State President, is the Adviser.

Kansas held its second annual convention March 13, 1959, at the University of Kansas. Eight Student clubs participated. Total membership represented was 200. It was the occasion of the second annual Student String Festival.

North Carolina will hold its third Stu-

dent State Convention, May 16, 1959, at Nags Head, at the time of the Senior State Convention. North Carolina boasts a Student Adviser in each of its six State districts. The Third Vice President of North Carolina is the State Student Adviser. Nine active clubs; three associate and five special members.

South Carolina held its first State Student Convention, October 17, 1958, at Converse College, in Spartanburg. It had a spring meeting with election of officers on April 11, in Columbia, the time of the South Carolina State Senior Convention. Officers were installed by the National Student Adviser. South Carolina is the first Student Division to draw up a real constitution and bylaws. Same was submitted to the National Adviser for approval and comment. Needless to say, both the constitution and bylaws are excellent.

### ILLINOIS ORIGINAL PROJECT

Illinois has an original project worked out by the First District Adviser, Miss Neville-Johns, whereby boys and girls federate groups to perform for each other in order to prepare themselves for future participation in the Biennial Student Auditions. They earn their money themselves for lessons. On April 5, they held their 2nd District Festival and received State Awards of Merit. If you will recall the origin of our NFMC Student Division, it was organized to provide just such help as this for that young person who was not going to college, to enable him to continue his musical studies. If you could witness the earnestness and effort these young people make to improve their musicianship, performance and creative effort, you would as Senior members make a greater effort to reach out to the young people in your communities and to provide for them stronger musical affiliations, opportunities for performance and creative expression and development of broader musical and artistic horizons for our citizens of Tomorrow.

### A NEW PEABODY AWARD

Through the generosity of the Maryland Federation, there will be a second recipient of a Peabody Conservatory Scholarship this year. It is Ross Ritland of Salt Lake City, a contra bass player, who was runner-up in the Peabody Auditions. The conservatory will give tuition, and \$500 to be applied to additional expenses was given to the Maryland Federation by Mrs. Aber G. Unger from the Aber G. Unger Foundation, and transferred by Maryland to the National.

## Honored with Composer Membership



Markwood Holmes, honored with a composer membership by the Pittsburg, Kansas, Club.

The Treble Clef Club of Pittsburg, Kansas, at its regular meeting on February 2, presented Markwood Holmes, associate professor of music at Kansas State Teachers College, Pittsburg, with a new composer-membership in the National Federation of Music Clubs. The Treble Clef Club, as well as the National Federation, is proud of Mr. Holmes' achievements as a composer, performer, and instructor, and of his contributions to the field of good music.

At this same meeting the Treble Clef Club presented the "Parade of American Music" honoring Markwood Holmes as a Kansas composer. Featured on this program was *Preamble, Elegy, and Fume*, written by Mr. Holmes for string quartet and piano, a number already heard at contemporary music festivals at Dallas and St. Louis, and broadcast February 16 in New York City. The other numbers performed were two songs, *Lullaby*, (from the opera, *Telemachus*) and *Catch Me a Ring on the Carousel*, and *Furor*, for cello and piano. These last three compositions were prize-winning compositions in the 1958 Kansas Composers Competition.

Mr. Holmes, a native Nebraskan, came to Kansas City in his youth, and later played in the violin section of the Kansas City Symphony under Karl Kruger and Efreim Kurtz. Mr. Holmes came to the faculty of Pittsburg State College in 1948. In 1951 he was the vitalizing force that led to the organization of the Pittsburg Civic Orchestra. Since 1944, Mr. Holmes has consistently won prizes and awards in the Kansas Composers Competition.

# New Music and Books on Musical Topics

Reviewed by MARTHA GALT

## BOOKS ON MUSICAL TOPICS

**T**HE HAND BELL CHOIR by Doris Watson is a fascinating manual designed for instructing directors of such choirs, which are no longer rarities. The author is an outstanding authority on this subject, having organized and directed eight Hand Bell Choirs, also the Annual Church Handbell Festivals begun in 1954. She has therefore pioneered in demonstrating how appropriately such choirs can be fitted into liturgical services. This book, in one hundred pages, completely covers the subject, even to the kinds of pens and ink and paper on which to score music for these choirs. It rather impels the layman to order a set of bells for his own church and organize a choir of his own young people, who apparently love the work and most of all, its results. It is a publication of the H. W. Gray Company.

*The Choral Conductor's Handbook* by Walter Ehret, published by Edward B. Marks Music Corporation, covers just about all of the problems which a choral conductor encounters, together with their solution. In sixteen chapters, this well known composer-arranger goes thoroughly into the various phases of choral conducting and adequately sets forth through numerous illustrations and discussions the best possible way to deal with all of them. It is a very practical handbook and one which should refresh both the conductor and the chorists, be they school, community or church groups.

A delightful small book for beginners to read or have read to them, is by Beatrice and Ferrin Fraser entitled *A Song Is Born*. It begins in the familiar style, "once upon a time" and the originality starts from this phrase. The child is led through the early beginnings of sound and rhythm through the modern symphony orchestra with its instruments, and back to the home groups making music together. Not the least part of the attractiveness of the book is its pictures which are by Nora S. Unwin, who has done such a clever series of illustrations. It is published by Little, Brown & Company.

Arthur Briskier has written a most informative booklet which he calls *New Approach to Piano Transcriptions and Interpretation of Johann Sebastian Bach's Music*, with an interesting Foreword by Pablo Casals. He quotes freely from fifteen of the more familiar Bach compositions, such as the Toccata in D Minor, Chromatic Fantasy and Fugue, the Great Prelude and Fugue in B minor, Fugue in G minor from the Great Fantasy and Fugue and many others. He compares transcriptions and arrangements by Busoni, Liszt, Schweitzer and Mattheson, giving phrasing and tempi, with a justification of piano transcriptions and then

the interpretation of them, closing with a list of the author's own transcriptions. It is a most interesting discussion and very well done, even if the reader may believe that Bach should be played in the original. The publisher of this booklet is Carl Fischer, Inc. Another of the Carl Fischer publications which is being enthusiastically received by band directors over the country is *The 1958-59 Band Program*, which is a complete catalog of band music "from classroom to concert" as stated on the cover. There are dozens of books listed, with contents briefly summarized, alphabetical lists of numbers by composers, by category, with vocal chorus, massed band, program music by grade, by title, recorded music and the rental library. It is well indexed and a ready reference book which is concise and complete. The publishers suggest that any band director who desires a copy may have it for the asking.

Summy-Birchard Publishing Company has started a new magazine devoted to the teaching of piano, and has called it *The Piano Teacher*. It is a most helpful gesture to aspiring young teachers. There are several brief but to-the-point articles on music, and numerous miniature scores of teaching pieces in each issue. The subscription price is nominal.

Book 3 by Edith McIntosh continues the musicianship series which she has so ably written. This volume, *Theory and Musicianship*, is for students of all ages. It deals with cadences, modulation, transposition and has loose leaf work sheets on which the student may write as he acquires this knowledge. It therefore applies the things as taught before and lays a definite foundation for the subsequent study of harmony, counterpoint and composition. Carl Fischer, Inc. publishes these books.

## ORATORIO

*The Invisible Fire*, composed by Cecil Effinger with text by Tom F. Driver, is a brilliant and moving story of the conversion of Wesley, and the "futility of man's attempt to find God for himself." It is for four-part mixed chorus with four soloists: soprano, contralto, tenor and baritone, with organ accompaniment in the vocal score; but orchestral parts are on rental from the publisher, the H. W. Gray Company, if desired. Letters and journals of the Wesley brothers and of their mother, Susanna, the sermons of John, and several hymns by Charles have all been skillfully woven into the score. This oratorio was jointly commissioned by the National Methodist Student Movement and the Department of Worship and the Arts of the National Council of Churches. Its premiere took place in Lawrence, Kansas, at the Methodist Stu-

dent Conference held there in 1957, which was also the two hundred and fiftieth anniversary of the birth of Charles Wesley. Duration is about one hour.

## CANTATA

*Canticle of the Martyrs* by Vittorio Giannini is a very vigorous and impressive composition richly scored for four-part mixed chorus and baritone solo, with orchestral accompaniment, although organ accompaniment with registrations is provided in the score. Orchestral parts are available from the publishers, the H. W. Gray Company, on rental basis. It is in contemporary style, and was commissioned for the 500th anniversary of the Moravian Church. It opens with massive chords in eight parts, proceeding to a fugal development which continues for some pages. A baritone solo is followed by a chorale, another baritone solo, and then an exciting development of Christian Gregor's "Hosanna," extending to the climactic ending on fortissimo "Hosanna."

*To Saint Cecilia* by Norman Dello Joio is also a commissioned work, for the University of Kansas, and is scored for four part mixed voices and piano or brass instruments. Full score and parts are also on rental from Carl Fischer, Inc., publishers of the cantata. The text is adapted by the composer from Dryden's poem, *A Song for St. Cecilia's Day*. The music is contemporary in feeling, and not easy to perform, and would make a fine festival number. The score has many rhythmic changes with divisi choral parts, closing brilliantly on the phrase, "And Music shall untune the sky."

## PIANO AND ORGAN

Flor Peeters, the eminent organist-composer, has written a very brilliant Concerto for organ and piano in which each part is equally challenging, and not easy to perform. It is in three movements, *Introduzione ed Allegro*, which after a somewhat andante beginning moves into a scherzo-like movement which requires full-fledged technique. The second movement, an *Arioso*, provides a great deal of melodic charm. The third movement, *Cadenza e Finale*, is light and swift-moving with a lovely andantino melody dividing the finale, which crashes to a fortissimo close. It is a wonderful show piece and contains much charm. It is necessary to have two copies for performance. H. W. Gray Co., Inc. are the publishers.

From Theodore Presser Company is a small collection of lighter music for the two instruments, called *Lyric Pieces*, and arranged by Rowland W. Dunham from the compositions of several composers. *On Wings of Song* by Mendelssohn, *Andante Grazioso* from the Schumann

(Continued on page 52)

## Saluting the Northeastern Region



David Laurent, baritone, of Providence, the first Anne M. Gannett award winner, who has just received a second Gannett award.

### New England District

#### INTERNATIONAL MUSIC FESTIVAL HELD IN BOSTON

WITH the combined efforts of the American Foundation for Greece and the International Committee of the Massachusetts State Federation of Music Clubs, an International Music Festival was held in Boston. The General Chairman was Theodore J. Booras of Belmont and the Vice Chairman was Baron Frary Von Blomberg, of Boston. Greek music was the dominant theme of the festival and Greek costumes and dances were featured.

The purpose of such festivals is to encourage goodwill among the peoples of the world through broader cultural understanding. These activities include promotion of greater understanding of foreign music here and of American music abroad, the entertainment of visiting foreign musical celebrities, helping young musicians and assisting in the rehabilitation of certain music abroad. Some years back the Federation sent a grand piano to the Athens Symphony Orchestra, helped rehabilitate the historic organs of France and sent tons of music to Europe. In the past Massachusetts' International Music Relations Committee has sponsored festivals similar to this year's Greek one, and Iran, Latvia and the Scandinavian countries have been so featured.

A very successful program has been that of Music in Hospitals under the chairmanship of Dr. Mabel Parkes Friswell and Sayra Cohen. 24 musical shows have been staged in hospitals. In addition, 763 records and 944 books have been distributed to V. A. hospitals in the state.

A very fine production of *Amahl and the Night Visitors* by Menotti was given

for the Protestant Guild for the Blind by the Boston Intimate Opera. The opera was directed by Margot Warner, Chairman of Student Opera.

In Greenfield, Massachusetts, the West Regional Director, Mrs. Emma du Chemin Nutter, arranged a luncheon for 50 members of the University of Munster Choir. The group was on the tour of "People to People" program.

It has been reported that the Junior Division of Massachusetts had 14 paid-up clubs. The 1958 Junior Festivals has 118 performance members and 32 entrants in membership—truly an indication of the growing interest among the younger members.

#### MAINE CONVENTION IN LEWISTON

The Philharmonic Club of Lewiston was host to the Maine Federation of Music Clubs at its annual convention held there in May. The State of Maine now boasts twenty-three clubs in the Federation, covering just about every area of the state.

At Christmas Dorothy G. Lawry, president of the Maine Federation of Music Clubs, sent to members very charming calendars bearing "Season's Greetings" from the Federation. Green greetings from a lovely green state!

#### RHODE ISLAND SINGER WINS SCHOLARSHIP

David Laurent, the first young artist ever to be awarded a scholarship from the Anne M. Gannett Fund, has again become the recipient of a \$500 scholarship from the Fund. A graduate of Brown University, where he is now an assistant professor in the Music Department, Mr. Laurent also directs the University's Glee Club. In the first performance of the newly discovered *St. John Passion* by Scarlatti given recently at Yale University, Mr. Laurent sang the part of Christus.

Mr. Laurent is using his recent award for advanced work with Frederick Jagel at the New England Conservatory of Music. In April, he was soloist in Bach's *St. John Passion* performances in New Haven and in New London.

### Liberty District

#### NEW YORK CITY OPERA COMPANY IS FEDERATED

THE Empire State has recently had unusually interesting additions to its roster of federated opera groups. Under the direction of Julius Rudel, the New York City Opera Company has just finished its second brilliant season of all-American opera, made possible by liberal grants from the Ford Foundation. Now it has become federated. Shortly after the papers of affiliation were completed, the New York Federation took a block of seats for

the premiere of Norman Dello Joio's *The Triumph of Saint Joan*. The seats were sold to aid its scholarship fund.

Recently, also, the York Opera Association of Pavilion and the Diamond Point Opera Company at Lake George became federated. Last winter the York group was so successful with nine performances of John Gay's *The Beggar's Opera* that a tour of the company is planned. The Diamond Point Opera Company will present a varied schedule of operas this summer in the new theatre of "The Studio of Song," of which Donald Johnston is the director. Repeated performances of *La Bohème*, *Die Fledermaus*, *The Medium*, *Rigoletto*, *Pirates of Penzance* and *Hänsel und Gretel* are to be performed under outstanding musical and stage direction with professional stars, augmented by young artist singers of "The Studio of Song."

With all this heartening federating going on in opera groups, it is interesting to note that until recently the only federated opera group in New York was Community Opera, Inc., founded several years ago by Gladys Mathew, Past President of the New York Federation, with the interest and assistance of the directors.

Each year Community Opera, Inc., has presented premieres of American operas along with a schedule of thirty staged performances of traditional works of Mozart, Verdi, Puccini, Gounod and other composers. This year *Le Sire de Maledroit* by John Duke, given for the convention of the National Opera Association, received critical acclaim. This opera and a special program of selections from *Le Grande Breteche* by Avery



Baron Frary von Blomberg, Massachusetts Chairman of International Music Relations, photographed at the close of an international program with, l. to r.: Past Nat'l Pres. Ada Holding Miller; the then Nat'l Pres., Mrs. Ronald A. Dougan; Mrs. Grace Warner Gulesian, State Pres.; Mrs. Andrew MacLachlan, 3rd V. P., Massachusetts.



Photographed at Pennsylvania's Board Meeting, fall of 1958: l. to r.: Mrs. Harold W. Houck, president of the Lewistown Music Club, hostess club; Mrs. Lewis E. Young, State Pres.; Mrs. C. Arthur Bullock, then Nat'l Vice Pres.; Mrs. Robert W. Fisher, National Director at Large.

Clafflin, *The Daren Stone* by Ruth Bradley (Libretto by Dr. Fredericka Blankner) and the *Enchanted Pear Tree* by Hall Overton won Awards of Merit in the Parade of American Music. Community Opera staged a revival of *Martha* by von Flotow which was enthusiastically received at the Brooklyn Museum and the West Side YMCA Theatre.

A program that featured the works of living New York composers gave a brief survey of music in the state from early days to the present. This program was broadcast over WNYC as part of the Parade of American Music.

An excellent recording of folk music indigenous to New York has been prepared under the supervision of Dr. Harold W. Thompson of Cornell University. A copy has been sent to the National Archives by Dr. Gladys C. Hodges, State Chairman of Folk Music. Anyone interested in the project should write to Dr. Hodges at 33 W. 88th Street, New York City.

Juniors in the state have been busy in many ways. During Easter vacation, Mr. Cliff Scholl of White Plains took 35 of his students to Havana, Cuba. Here this active Junior Club gave several concerts before large Cuban audiences.

In New York City two Juniors entertained the Women's Press Club on April 25 at the Statler Hotel. They were Mary Helen Rowen, violinist, and Louis Rowen, cellist, who performed with their mother, Dr. Ruth Rowen, pianist, and chairman of Music in the Home.

In Ithaca, 15 Junior Clubs subscribed to 50 copies of the National Federation of Music Clubs *Junior Keynotes Magazine*. Other Club Counselors please note!

The January issue of *The Braille Musician* was a special New York Federation of Music Clubs issue. In it were a number of articles by Federation members with Miss Gladys Mathew serving as Super-

vising Editor. *The Braille Musician*, now in its 17th year, is America's only music magazine for the blind and is published by the Braille Music Institute. In praising Miss Mathew for the issue, the President of the Institute said, "We look upon it as one of our finest numbers in more than sixteen years of publishing."

#### NEW JERSEY PIANO FESTIVAL GREAT SUCCESS

Due to the overwhelming demand by piano teachers and students, New Jersey

has decided to make its piano festival a permanent part of the State program. The first festival, held in 1958, had 12 pianos and over 400 children participating. From now on the festivals will be held in the even years and with 20 pianos, allowing twice as many youngsters to play.

In support of the Crusade for Strings, Michael Tree, one of New Jersey's most promising young violinists, played at the New Jersey Federation of Music Clubs mid-winter concert. Mr. Tree had just returned from a triumphant tour of Italy under the sponsorship of Efrem Zimbalist.

In Camden the Beethoven Club celebrated its 50th anniversary with a banquet at which Mrs. Luther Berry, New Jersey State President, was a guest.

New Jersey is working hard at a project dear to the hearts of many interested in getting better music—and more of it—on radio and television. Currently negotiations are being carried on with radio and television stations to secure time for New Jersey artist members and for Young Artist winners. Already station WPAT (Paterson) has begun to use tapes of such musicians and other stations will follow soon.

As a direct result of the Northeast Regional Conference at Chautauqua last summer, New Jersey is awarding its first full scholarship to a music student at Chautauqua.

#### NEW JERSEY STATE OPERA COMPANY GIVES NEW YORK PERFORMANCE

The past season has been an eventful one for the New Jersey State Opera Company, a federated group, since it was marked by its first guest appearance in



Concerto winners from the Student League of the Tuesday Music Club, Detroit; front row, l. to r.: pianists Carol Fenwick, Penny Ball, Barbara Finkelstein. Back row, l. to r.: violinists Patricia Bagdol and Carol Jewell.





At the Indiana State Convention: left, Mrs. Forrest W. Hill, State Treasurer; right, Mrs. Liegh B. Fried, State President.

New York. This was a performance of Puccini's *Madame Butterfly* at the Walker Theatre in Brooklyn, with Gloria Lind, soprano; Giovanni Consiglio, tenor; Maria Martell, contralto, and Russell Scarfo, baritone, heading the cast. Immediately following this guest appearance the company made a statewide tour of New Jersey. The company, of which Ugo Salmaggi is director, sponsors the Opera Institute of New Jersey, an educational, non-profit subsidiary which offers a program of operatic training for singers and musicians, and from which ultimately the opera company draws much of its talent.

#### ANNIVERSARIES OF PENNSYLVANIA CLUBS NUMEROUS AND OBSERVED

Pennsylvania has had an unusually large number of club anniversaries. The Pittsburgh Tuesday Musical Club marked its 70th birthday with an historical program in costume. The Treble Clef Club of Fairview Township celebrated its 43rd birthday and the Matinee Musical its 65th. In Latrobe the club observed its 22nd anniversary with the completion of a written history of the group's activities.

There has been a noticeable increase in the number of clubs engaging Federation scholarship and auditions winners. A few of the eleven clubs presenting State winners are: Matinee Musical Club of Philadelphia, Pittsburgh Tuesday Musical Club and the Wilkes-Barre Mozart Club. They have presented one or more of the following: Lorraine Gaul, Roger Drinkall, Lucille Ringler, Carol Courtman, Donn Alexander Feder, Herma Rosenfeld and Winifred Dettore.

Visual aids have been utilized increasingly in club programs. Colored slides of European cathedrals were shown by the Williamsport Music Club and the Lancaster Musical Arts Society. Colored slides of opera scenes were part of interesting programs at the Greenville Orpheus

Club, Oil City Musical Club and the Indiana Monday Musical Club.

The Crusade for Strings is being supported by many clubs. Sixteen clubs have instrumental ensembles. Three orchestras, one string group, and the Pittsburgh Youth Orchestra are members of the Pennsylvania Federation.

Hymns of Western Pennsylvania, including several written by Samuel Wakefield, grandfather of Charles Wakefield Cadman, were featured at a recent meeting of the Monday Musical Club of Indiana.

It has been noted that 23 clubs sponsor Junior groups. Highlights among the younger Federation members were: the attendance at the opening of the Pittsburgh Symphony season by members of the Oil City Junior Schubert Club and the holding in the Northwest Region of the first annual Junior Conference in this state. The Northwest Region also initiated a club presidents' planning dinner.

90% of the clubs filed the State's rating sheet. Folk music was programmed by 30 clubs. 15 clubs have Past Presidents Assemblies, with a total of 202 members. 27 clubs used works of Pennsylvania composers, 12 of whom report music published. 13 clubs have done work in Audience Education and 35 report music in public schools. 12 clubs broadcast occasionally, while Allentown and Norristown broadcast regularly twice a month. 30 clubs report sacred music programs and 11 clubs study opera.

#### Great Lakes District

##### ANOTHER ORCHESTRA FEDERATED IN INDIANA

THE latest major symphony orchestra to become federated is the Fort Wayne Philharmonic under the direction of Igor Buketoff. This brings the total orchestra membership in the state to seven.

The State Federation is supporting the Indiana State University Summer Music

Clinic by sending scholarship students in strings to these sessions. In addition, two students are being sent to Interlochen on partial scholarships, making a total of over \$3,000 spent in the past five years at this camp.

The Governor of Indiana issued a proclamation for American Music Month, and State clubs received three single awards and five double awards in the Parade of American Music. At the Governor's Mansion a tea was given by the wife of the Governor for the PPA, at which time 240 of this group were honored.

The State Convention in Evansville is taking cognizance of the Lincoln Sesqui-centennial. A commissioned play, *Sunday's Child*, by Hauck and Levi, local musicians of Evansville, will be seen. At the same time songs from the Lincoln era and original compositions of the Rappite period by natives of the New Harmony settlement are to be heard.

#### "STABAT MATER" AN OHIO SUCCESS

The Mansfield Symphony Orchestra set up its year's schedule so that its final concert could be given for the 1959 Ohio Federation of Music Clubs Convention in that city. This proved to be a marvelous demonstration of club and community co-operation. The Frauen Choir and the Mastersingers of Mansfield joined with the Symphony to present Rossini's *Stabat Mater* at this time. In addition, the city schools invited the delegates to witness an Opera Sing of *Aida* featuring students from the Opera Department of Ohio State University and the Music Department of the Mansfield Public Schools, grades six through twelve. The Mansfield *News Journal* gave unusually full coverage to the entire convention.

That the members of the Ohio Federation are dedicated to serving the cause of music is evident by the combined reports of about two-thirds of the clubs. Over \$5,000 was presented this year in local awards and scholarships to young mu-



Mrs. Charles H. Elliott, New York State Federation Librarian, photographed with the music library New York has assembled in recent years.

sicians. \$4,500 was given to aid city libraries, art institutes, concert series and settlement houses. \$1,700 was donated for the purchase of musical instruments. Finally, and of great significance, was the fact that in addition to \$700, thousands of service hours were given by members to five veterans and eleven state hospitals. Over and above these local awards, of course, were the scholarships and awards presented by the Ohio Federation itself.

#### DETROIT'S TUESDAY MUSICALE BEGINS SEVENTY-SECOND SEASON

For the second time the Tuesday Musicales of Detroit, Michigan, has received an Award of Merit for the Parade of American Music in February, 1959. It has also been the recipient of a national award for outstanding achievement in the organization and promotion of the Detroit Women's Symphony Orchestra, now beginning its eleventh season.

For many years the Tuesday Musicales has presented in artist recital the winners of the National Young Artist Awards. In the 1956-57 season it presented Miles Nekolny, bass baritone, and Ivan Davis, pianist. This year the artists will be Nadja Witkowski, coloratura soprano of New York City, and John Browning, pianist, winner of the \$2,000 Steinway Centennial Scholarship Award. Miss Witowski, a member of the Tuesday Musicales, won the Grinnell Opera Scholarship Award in 1948. Since then she has appeared often on television in New York and has sung with the New York City Opera Company.

#### SOUTHEASTERN REGIONAL NEWS

(Continued from January Issue)

##### Capitol District

#### VIRGINIA'S CONTINUING THEME "THE PARADE OF AMERICAN MUSIC"

**I**n Virginia continued interest has been shown in emphasizing American music on all club levels. In keeping with the state theme *The Parade of American Music*, several clubs combined programs using exclusively native music during Federation month.

In Fort Worth, Texas, the Virginia Federation was represented by David C. Glover at a dinner honoring Mrs. Flora Cliburn and her son, Van Cliburn. Mr. Glover is piano editor for Hansen Publications and a composer of many works.

Various clubs in the state have presented State and National Federation winners in concerts increasingly well-attended. Interest in the Junior Festivals has increased 100% and two Life Memberships have been given by Virginia to National.

#### FEDERATION WEEK-END AT TRANSYLVANIA

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##### South Atlantic District

#### SOUTH CAROLINA'S SPARTANBURG HIGH SCHOOL CHORUS OUTSTANDING

**A**MONG the many excellent secondary school choruses in the southeast, none ranks higher than that of the Spartanburg High School. Among recent honors was the invitation to the chorus to represent South Carolina at the meeting of the Southeastern Regional Division of the Music Educators National Conference held in Roanoke in April. The chorus has, for several years past, participated in the annual Christmas Music Festival, the productions of the Converse College Opera Workshop and in events of the Spartanburg Music Foundation Series. For the past three years this outstanding choral group has entered district and state contests held at Winthrop College and has won top honors with 1 plus ratings in all divisions.

The director of the Spartanburg High School Chorus is John W. Mabry, himself a graduate of the school and, since 1951, its instructor of choral music. Mr. Mabry, in addition to his great talents as a choral director, has also found considerable success as an arranger and composer.

Late in 1958 the South Carolina Federation sponsored a Junior Festival Workshop at Orangeburg. A panel, moderated by Miss Nell Mellichamp, discussed and demonstrated all required selections for piano, organ and voice in the Bulletin. The purpose of the workshop, held for teachers and Counselors, was to give them an acquaintance with the compositions and to stimulate a wider participation in festivals. Both recordings and live performances were used in this session.

In October the Student Division held its first independent convention at Converse College, Spartanburg. Students from eleven college music departments attended and performed. At the evening concert faculty members of the participating colleges performed for guests and Federation officers. Each fall one of the member colleges will be host to the Student Convention following the pattern set this first year by Converse College.

The Music Club of Greenville is giving a half scholarship to Transylvania as a memorial tribute to Helen Bateman Harshman, past State President and past National Board Member. In addition, the Federation will again give the Helen Bateman Scholarship at Transylvania to a South Carolina Junior who plays an orchestral instrument.

#### FLORIDA'S MUSICIAN'S CLUB HONORS ERNST VON DOHNANYI

The Musician's Club of America which provides a retirement home for musicians, makes its headquarters in Coral Gables. Recently the club observed its 20th anniversary by burning the mortgage on its new \$250,000 home, headed by Dr. Bertha Foster, past president of the Florida Federation of Music Clubs. This year the distinguished 82-year-old composer-pianist Ernst Von Dohnanyi was made an honorary member of the board. The only other musician so honored by the club was the late Finnish composer, Jean Sibelius.

In September, 1958, the North Side Music Club was founded in Miami, with the cooperation of the flourishing South Miami Music Club. With Mrs. Joseph Altman as president, the new club became affiliated with the National Federation of Music Clubs in November. Already the club reports 95 members in the Senior Club and soon the club's Teenagers Music Club will be functioning and federated, too.

#### A Message from Mrs. Snelling

Mrs. Helen Crowe Snelling, Local Chairman of the San Diego Biennial, writes: "Please include this in the June issue: The Local Chairman for San Diego wishes to express her gratitude to all who helped make the San Diego Convention a success. She acknowledges through this message all the letters that have streamed in since then and apologizes that each one cannot be acknowledged personally."

#### A NEW MEMBER FROM HONOLULU

Aftermath of the post-convention Hawaiian tour—a check for an Individual Membership from Jimmie MacKenzie, head of the MacKenzie Tours, the group which was responsible for sightseeing and entertainment for our Federation tourists.

**"Ensenada"**  
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## DEMI-OPERAS

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### Collector's Piece

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Featured Grass Roots Opera Workshop,  
1957 NFMC State Convention,  
Kalamazoo, Michigan.

### Monette

Cast of eight, twenty minutes.  
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*Great Hymns With Descants*

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## NEW MUSIC

(Continued from page 41)

Concerto for Piano, this composer's *Nachstück* Op. 23 No. 4, a *Pastorella* on themes from *The Messiah* by Handel and other numbers perhaps more often played, are included. The arrangements are neatly done with nice balance of parts and are of medium difficulty. They can be performed quite effectively in combination with an electronic organ and piano. Two copies are necessary for performance.

Entertaining (but very much lighter) is the innovation of playing organ and

piano duets with a record. The beginner organist plays the melody while the piano part is played on the record. Kenneth Kimes and Christopher Garth have arranged this scheme which is a novel way of making music in the home. Such pieces as Brahms' *Lullaby*, *The Marines' Hymn*, the folk song, *Skip to My Lou*, and several others (six in all) are on the record and in the book, with suitable chord symbols to aid the hobby-performer. The record is 45 RPM. Now the more advanced organist may get Volume II with nine pieces and two records! These may be had from Melody Music Company, Evanston, Ill.

## VOCAL SOLO

Carl Mueller has arranged *The Lord's My Shepherd* in solo form: (it has been sung for some time in various choral versions.) The text is from the Scottish Psalter (1650) and the tune *Crimond* which has long been a favorite in England and Scotland; this song was used at the wedding of Queen Elizabeth II, and is for medium range. Carl Fischer, Inc. is the publisher. . . . For those seeking suitable wedding songs with text from the Scriptures, Clarence Olmstead has written a lovely number, *So Is My Beloved*, with

(Continued on page 47)

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songs in the cycle, based on poems by Irene Orgel, and the composer follows the modern harmonic scheme. They are for mezzo-soprano, quite atmospheric as well as challenging, and excellent concert material. The publisher is Mills Music, Inc. . . . Very delicate and descriptive are *The Ballads of the Four Seasons* by Arthur Bliss, with text from the poems of Li Po, reminding one of the delicate embroidery of a Chinese screen. There is Spring with the green boughs and blue water, Summer on the Mirror Lake with lotus blossoms, Autumn with the sadness of the wind blowing, and Winter with icy needles chilling the fingers. These songs are for medium vocal range, and the accompaniments follow the Chinese spirit of the poems, necessitating a skillful accompanist. This song cycle is a publication of Novello and Company, Limited.

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Washington  
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Thursday Music Club  
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34 Orchard Road, Wheeling, West  
Virginia  
(Double Award)

Music Department of Woman's Club  
Mrs. Lester A. Salisbury, President  
270 Dahl Place, Fond du Lac, Wisconsin

Janesville MacDowell Club  
Mrs. James C. Mortonson, President  
1225 Elida Street, Janesville, Wisconsin

Reuter Teenage Ensemble  
Mr. Floritel Reuter, Director  
517 Madison St., Waukesha, Wisconsin

Staff and Clef Music Club  
Mrs. Hale Laybourn, President  
3411 Bradley St., Cheyenne, Wyoming

Tuesday Musicale  
Mrs. G. M. Gehrke, President  
202 Mobley Dr., Tempe, Arizona

### **NEW MUSIC**

(Continued from page 46)

accompaniment not too difficult for piano or organ. The text is based on a few verses from the Book of Ruth, the Song of Solomon and the Gospel of Mark. The melody is very lyrical and is for medium vocal range. *Peace I Leave with You*, text from John 14, is a very singable and melodic sacred song with organ or piano accompaniment. The vocal range is for high or low voice and is of medium difficulty. G. Schirmer publishes both of the above songs. In an entirely different vein and quite difficult to interpret, sing and play the accompaniment, is the song cycle *Mutability* by Irving Fine. There are six

### **SCHOLARSHIPS AWARDS AND HONORS**

(Continued from page 39)

Pizzicato Jr. Music Club  
Mrs. R. W. Norwold, Counselor  
904 Turner Ave., Shelton, Washington  
(Honorable Mention)

Treble Clef Junior Music Club  
Mrs. Louis Bock, Counselor  
805 Grant Ave., Route 3, Shelton,  
Washington



## IT WAS AN INSPIRING CONVENTION

(Continued from page 29)

music during her administration. In Mrs. Miller's absence, Dr. John Tasker Howard, Advisory Chairman of the American Music Department, presided at the American Music Forum and also presented her report. That the Parade has been an unqualified success was evident. Four hundred and forty-six groups received awards of merit for all-American programs given during the 1959 Parade, and the total of awards during the four years of Mrs. Dougan's administration was 1,512. Over 1,000 half-hour radio or television programs had been presented during that period and more than two-thirds of the Governors in the United States now proclaim February American Music Month.

Mrs. Miller touched off nationwide repercussions when she stated in her report that the better type of American music, both light and serious, is on the up-beat and "Rock and Roll" definitely on the way out. Officers of the Federation (including National President Dougan, who has strong convictions on the subject), were interviewed by the news services and strongly emphasized their agreement with Mrs. Miller. The story traveled from coast to coast, yielding the Federation thousands of clippings for its Archives.

Dr. Milam reported that not only clubs, but also symphony orchestras, departments of music and other groups participated in the 1958-1959 Crusade for Strings. One hundred sixty-five awards were given in 1959 for encouraging an increase in elementary string instruction in public schools and among private teachers, forming or affiliating elementary string groups, and other significant string promotion. Total awards presented during the 3½ years of the Crusade were 457.

Reporting on choral music, Dr. Hattie May Butterfield said that a list of American compositions and good books on choral work was sent this year to each State President and Choral Chairman. She praised Oklahoma for issuing an excellent booklet of American choral music, Texas for a chorus dedicated entirely to the presentation of modern choral music, and Arkansas for highlighting choral music at the last two State Conventions. Mrs. Morton Hull Starr, Folk Music Chairman, described her instructions for making surveys of and recording folk music in the respective areas of the country. She commended Wyoming for especially effective work along this line; Florida for presenting its seventh annual folk festival; North Dakota for holding a "miniature folk festival" as a preliminary to a statewide festival. A new catalogue of Canadian French folk music was presented by Mrs. Starr for Federation use.

Mrs. Annabel Morris Buchanan, Folk Music Archivist, reported progress towards establishing through Federation effort a national Folk Music Archive to

supplement the Archives already in existence. She said it would ultimately be housed in the Library of Congress.

### OTHER IMPORTANT REPORTS

One of the most important reports was that given by Mrs. R. E. Wendland, who had served in the triple capacity of Chairman of the District and State Presidents Council, and the Committees on Reorganization and Research, and Young Artist Presentation.

In substance Mrs. Wendland's report, dealing with District and State activities, will be found in the State reports presented at the Biennial, (not published here for lack of space). They will appear in the September issue. All these reports bore evidence of healthy growth and an imaginative approach to organization problems. As for the recommendations of the Committee on Reorganization and Research, the results of its work are indicated in the regrouping of Departments and Committees to be found in the roster in this issue. A total of 44 engagements was made for Young Artists between the Columbus and San Diego Biennials, with one of the number, McHenry Boatwright, under professional management for most of that period, so that almost no bookings were needed for him.

Reports which likewise evidenced hard work, and were accepted with appreciation, were those of Mrs. Fredrik Mariu, Recording Secretary; Mrs. Henry L. Porter, Corresponding Secretary; Mrs. Hazel Post Gillette, who handled the season registrations for the convention; Mrs. William Jones Cook, Chairman of Bylaws Revisions, who had, of course, cooperated with the Committee on Reorganization and Research; the Parliamentarian, Mrs. Arthur Wilkinson, whose parliamentary practice sessions had been so helpful, and who had been constantly on hand with sage advice; and last, but by no means least, the Treasurer, Mrs. Freeto, to whose tremendous contribution in time and intelligence reference has already been made.

### THE COORDINATOR

The report of the Coordinator, Mrs. Paul Moss, while largely of statistical nature, also showed intensive work and deep devotion to the Federation, as evidenced by the annual compilations of the Presidents Manual which outlines the entire program of Departments and Committees.

### THE FEDERATION GAINS IN MEMBERSHIP

A report that brought joy to everyone was that of Mrs. Warren Knox, Chairman of Extension, who said that the Federation has now far outstripped its boasted number of 5,500 affiliated groups. The net gain between June 30, 1955, and March 31, 1959, was 983, Mrs. Knox said, and the total number of clubs is now 5,933, the largest in Federation history. That the healthy growth applies to the Student and Junior Divisions as well as the Senior was reflected in the reports of Mrs. Charles A. Pardee, Student Adviser, and

Miss E. Marie Burdette, Junior Counselor.

Mrs. Frank W. Coolidge, Chairman of Special Members, said that there are at present 3,342 such memberships in the Federation. Prizes were awarded to North Carolina, Pennsylvania, California, New York, Idaho, Massachusetts, Delaware and West Virginia for exceptional achievements in this field.

### INTERNATIONAL MUSIC RELATIONS

The report of the International Music Relations Department, presented in the absence of Dr. Grace Spofford, Chairman, by Dr. Merle Montgomery, New York State President, indicated that the Federation has made progress in this field in three different ways: it has furnished financial aid; it has fostered American music abroad, and it has increased respect for the Federation by cooperating with other organizations of similar interests. Factual and statistical examples of accomplishments were presented by Dr. Montgomery. These phases of the report had already been presented in *Golden Milestones*, (See April issue).

In the absence of Mrs. Edwin A. Sullivan, Representative to the United Nations, tribute was paid to her work in the international field, and pride expressed that the Federation is the only cultural organization to have a representative at the UN.

### LEGISLATION

Miss Marie A. Hurley of Washington, D. C., Chairman of the Legislation Department, listed 16 different pieces of legislation that are and have been of special interest to federated clubs. These were all introduced in the first session of the 86th Congress. Among the bills that have evoked the Federation's active interest are the Juke Box Bill, Pay Versus Free TV, the Music Postage Bill, the International Cultural Exchange and Trade Fair Participation Act of 1956; the appointment of an Assistant Secretary of State for Cultural Relations; an act to create a National Cultural Center; a bill to expedite the utilization of television transmission facilities in public schools and colleges and in adult training programs.

"The National Federation of Music Clubs membership knows that an informed and articulate public, alert to the real objectives of those who are influencing national policies, is the surest safeguard of our political and economic institutions," Miss Hurley said in her report.

### SACRED MUSIC

Mrs. Ernest H. Nelson, Chairman of the Sacred Music Department, said that many federated clubs give sacred music programs in hospitals and sponsor interfaith programs. There are increasing numbers of sacred music workshops. The Alabama Federation, in cooperation with the University of Alabama, holds one each year; Arizona includes the study of sacred music in its yearbooks; Idaho is planning a hymn festival; Kansas stresses

inter-faith programs and Ohio holds both choir and hymn festivals.

Mrs. J. Kenneth Pfohl, the Chaplain, spoke of the pleasant reception on the part of the Federation of the prayers she had circulated for use at Federation events, and the genuine interest in sacred music and in creating a devotional atmosphere which exists among the clubs.

Mrs. Roscoe Clark, Chairman of Hymnology and Hymn of the Month, reported that increasingly widespread use of the Hymns of the Month and hymn stories is being made throughout the country and that many newspapers publish the Hymn of the Month list.

#### MUSIC IN HOSPITALS

Music in Hospitals is on the upswing. Mrs. A. P. Petersen, Chairman, reported. The Federation has resumed its affiliation with the Veterans Administration Voluntary Services, a group made up of chairmen from 60 different national organizations, and will be able to give better and more coordinated service in veterans' institutions as a result. In addition to veterans' hospitals, many clubs service state and county hospitals, nursing homes, homes for the aged, children's hospitals and hospitals for the blind, and one group even takes music to a state penitentiary. Twenty-two states reported giving 23,596 hours of service in 269 hospitals and other institutions, with 6,399 entertainers participating.

#### THE EDUCATION DEPARTMENT REPORTS

The Music in Home and Community Committee is serving not only to draw families and communities closer together but to strengthen our democracy. Miss Mary Ann Chop, Chairman, reported.

Report between schools of music and State Federations is showing an encouraging upsurge, according to Mrs. Frederick Libke, Chairman of Music in Schools and Colleges. Music clubs attend college musicales and schedule student performers at clubs, and music educators appreciate this cooperation. There is also growing awareness on the part of these educators that the young Festival stars of today may be the campus stars of tomorrow, and are worth courting by furnishing accommodations for holding Festivals, and by serving as judges.

Unfortunately, Mrs. Libke said, the situation with relation to public schools is quite different. Here there is evidence of shocking neglect of music, and indeed of other cultural subjects. She exhorted the Federation to exert an all-out effort to remedy this situation.

#### FOUNDATION FOR ADVANCEMENT OF MUSIC

Mrs. Maurice Honigman, Chairman of the Board of Trustees of the Foundation for the Advancement of Music, reported that 28 talented young musicians had received a total of \$9,800 in scholarships since the Foundation was established in 1940. Two years ago a Memorial Fund was created by her to give members an opportunity to make contributions to the Foundation in the names of their deceased

loved ones, and the goal of \$1,000 set for the first two years has already been passed.

#### GANNETT SCHOLARSHIP WINNERS

The award of two \$500 Anne M. Gannett Scholarships, honoring a late Past President, was announced. These, for war veterans, went to Charles F. Warner, organist and choral director and Assistant Professor of Music at Colorado College, and James F. Schultz, a bassoonist and teacher, now studying in Vienna after a period of army duty.

#### PUBLICITY AWARDS AND WORKSHOP

Various publicity awards were presented by Mrs. Blant Burford, National Publicity Chairman, at a Publicity Forum at which the participants were Mrs. A. Stuart Carpenter, *Music Clubs Magazine* Subscriptions Chairman; Miss Quaintance Eaton, National Opera Chairman, an experienced editor and publicity woman; and Miss Helen Havener, Publicity Director. These awards went to: the Beloit, Wisconsin, *Daily News*, for its continuous coverage of Federation projects throughout the year; the Stamford, Connecticut, *Advocate*; the Fayetteville, N. C., *Observer*; the Grand Junction, Colorado, *Morning Sun*; and the Bristol, Virginia, *Herald Courier* for exceptional news stories; the Middletown, Ohio, *Journal* for a full-page spread—story and pictures—titled *Middletown Music Club Schedules Seven Varied Concerts*; and to Mrs. Maxine Fountain, North Carolina Publicity Chairman, for her continuous coverage of Federation projects, which includes regular publication of a Federation column in a minimum of eight newspapers.

Mrs. Carpenter presented awards for gains in magazine subscriptions to the New York Federation, with the highest percentage gain; to Kentucky, which emerged in second place; South Dakota and Idaho, tied for third place, and Mississippi, fourth place.

Miss Havener reported 36 news releases nationally distributed since the Columbus Biennial, with many sent locally and regionally; 405 glossy prints or mats and many biographies distributed for officers in connection with speaking and other official engagements; the arrangement of bi-monthly radio programs on New York's Municipal Radio Station WNYC, the arrangement of a special Music Week Program annually, and assistance to Mrs. E. A. Sullivan, Representative to the United Nations, in planning the annual United Nations Week program. She also told of engagements booked for Young Artist winners, which had aggregated 44 in the Biennial. Brochures were written for all of them, and publicity on them circulated in large quantities.

Miss Eaton praised highly the *Music Clubs Magazine*, spoke with enthusiasm of its fine editorial content and said that every member should subscribe not only for the excellence of the reading material, but because it was a "Bible" with respect to Federation affairs.

#### MISCELLANEOUS REPORTS

Mrs. C. Arthur Bullock, reporting for the Committee on Acceptance and Rejection of Scholarships and Awards, said that the scholarships accepted during the biennium were four four-year scholarships offered by Millikin University in piano, voice, strings and orchestral winds, and a violin scholarship offered by the Eastman School of Music, also for four years. Chautauqua has also offered a scholarship.

#### INCREASED REVENUES

Reports indicating substantial increases in Federation revenue from specialized sources were given by Mrs. Charles H. Pascoe, Chairman of the Past Presidents Assembly; Mrs. Nina P. Howell, Custodian of Insignia, and Mrs. G. Ernest Moore, Chairman of Ways and Means.

Mrs. Pascoe, during whose Chairmanship the Past Presidents Assembly has achieved the largest membership and raised the largest sum of money in Assembly history, said that the Assembly has added 96 new chapters in four years and increased the Young Artist Reserve Fund to \$21,000. Of this more than \$10,000 has been paid in during Mrs. Pascoe's administration. Of the 42 new chapters acquired since the Columbus Biennial, Mrs. Pascoe said, Oklahoma leads in number with 6; Missouri is second with 4; Mississippi, Virginia and South Carolina third with three each, and the other new chapters are scattered through the remaining states. Texas leads the country in over-all membership in the Assembly, Michigan is second, and Ohio third. At the date of the report contributions to the Young Artist Fund over and above dues amounted to \$1,291, with Pennsylvania's quota of \$363.60 the largest.

Mrs. Howell, Custodian of Insignia, reported Insignia sales had exceeded by \$1,974 the total for the previous biennium, with several weeks still to go before the close of the fiscal year. Texas led with sales of \$1,689.21; Pennsylvania was second with \$1,295.47; Michigan third, with \$1,156.30, and Florida, Tennessee, Oklahoma, North Carolina, Wisconsin and New Jersey, in the order noted, had also made fine records. Mrs. Moore spoke with enthusiasm of a new Ways and Means project, the sale of "pen dolls," which had netted a substantial sum in the brief period the pens had been distributed to the clubs. A Federation plate is ready for sale, also.

Mrs. Eckford L. Summer, Chairman of Senior Club Rating, reported that of 28 states sending in rating charts, 13 had scored more than 100% and two states more than 200%; Florida had the highest rating, reaching the 278% mark.

Mrs. Frederick B. Cohen, Chairman of Achievement Records, announced the States having winning scrapbooks: Oklahoma first, Ohio second, and Idaho third. Kentucky gained honorable mention.

Since the report of the Young Artist Auditions Chairman, Mrs. Floride Cox

Dean, was implicit in the successful auditions held at the convention, it is referred to only briefly here. Thirteen states sent 21 finalists to the convention, and in the initial auditions these narrowed down to seven in the semi-finals, with four emerging as winners.

#### STUDENT DIVISION REPORTS

Many of the accomplishments in the Student Division, aside from satisfying membership gains, are reported in the Student page of the current issue. Mrs. Charles A. Pardee, Student Adviser, assisted in planning auditions for nine scholarships besides the 14 auditions for Chatham College summer scholarships. The revision of four Student publications, the publication of a Student Manual and of the Student Hymn, were other achievements reported. Mrs. Pardee said that Advisers report keen interest on the part of Student members in American music, string clinics and music in hospitals; also participation in exchange programs, youth orchestras and choral and choir groups.

#### JUNIOR DIVISION REPORTS

The report of Miss E. Marie Burdette, National Junior Counselor, covered highlights of the reports of her various chairmen. Particularly significant was the report of Mrs. W. L. Crist, Junior Festival Chairman, which related to the Festivals of 1958. These showed a total of 19,033 entrants from 1,585 clubs; 7,141 Blue Honor Certificates awarded and 467 Gold Honor Certificates.

Miss Marjorie Trotter, Chairman of Junior Composition, said that 154 compositions from 131 composers representing 22 states were entered in the 1958 events. In the Junior class, 14 composers won Superior; in the Juvenile class, 26. There was a tie between Steven Wasson, 11, of Ohio, and Margot Johnson, 10, of New York, for Top Juvenile composer. Janet Grady, 14, of Flint, Michigan, was named Top Junior Composer; Rick Fanning, 16-year-old composer of Dayton, Ohio, won the \$50 Fred Waring award with his composition for full orchestra and chorus; Diane Deutsch of Miami Beach, Florida, 16, the \$100 Junior Conservatory Camp Scholarship, with a composition for string orchestra.

Mrs. Robert M. Ross, Chairman of Junior Religious Education, reported that the top interest among Junior clubs seemed to be in the Hymn of the Month and Junior choir work. New Jersey held a Choir Festival in April with 600 participants, half of them children. South Carolina sends to its clubs a manual which includes all Junior plans of work and Indiana a bulletin of program suggestions.

Mrs. Frank Vought, Junior Education Chairman, reported compilation of a list of study books and general reference books for the use of Juniors, and two successful contests commemorating the MacDowell Colony's 50th anniversary; advocated listening groups for fine musical programs, and also the assembling of a list of teaching materials suitable for pre-school age children.

Mrs. Blanche Schwarz Levy, Chairman

of Junior Instrumental Activities, reported that Michigan offers the Karmazin Junior String Scholarship of \$200 annually, and that the winner this year was Richard Elliott Luby, student of Mischa Mischakoff. New York has a new Youth Symphony Orchestra, located in Ithaca; presents its Junior Festival Superiors in recital, and has recently affiliated the Music Division for Juniors of the United Irish Counties Association. This group auditions string winners and presents them in recital at Town Hall.

Presentation of the Gilbert and Sullivan opera, *H.M.S. Pinafore*, by the Chansonettes of Mercedes, Texas, and of *Haensel and Gretel* by the Arlington Club in the same state was reported by Mrs. John Galen Spencer, Junior Opera Chairman. The Raleigh, North Carolina, Junior Music Club presented Gerald Humel's chamber opera, *The Proposal*.

After the revised Junior Club Rating sheet was sent out in July, 1958, 99 clubs earned places on the Honor Roll, scoring from 291 to 1283 points, according to Mrs. Harley King, Junior Club Rating Chairman. Membership of these clubs ranged from six to 96. Gold Certificates were sent to 37 Counselors whose clubs rated this recognition.

Mrs. W. Paul Benzinger, Chairman of Junior Projects, reported enthusiastic response on the part of Junior groups to the various current enterprises. She emphasized in particular the Pen Pal project, which has brought Juniors in this country into close relationship with young people in England, and the assistance that has been given to musical programs in rural school areas; also the continued interest in the MacDowell Colony.

#### BUSINESS TRANSACTED

In a constitutional revision, two Members at Large were added to the Executive Committee, various Departments were reorganized in the interests of streamlining the organization, and the functions of some of the committees were consolidated. What was accomplished along this line will be indicated in the roster. Names of the newly elected officers and chairman, Board Members and District and State Presidents will also be found there.

Senior dues were raised to 50c for the National, Student dues to 25c, and Junior dues to 15c. An organ award was added in the Student Auditions, increasing the number to five, with Regional Vice President Hazel Post Gillette guaranteeing the \$200 necessary to pay the additional award.

#### POLICY RESOLUTIONS

Among the policies to which the organization has subscribed for the coming biennium are an augmentation of its American music program not only by continuing the Parade in February, but also the annual monetary award for the group or individual accomplishing the most for American music overseas; and a continued effort for the use of more American music by symphony orchestras, chamber music ensembles, concert artists, radio and tele-

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#### SUMMER FEDERATION DATES

Oglebay Park, Wheeling, West Virginia  
Mid-Week — June 30 — July 2

##### New Attractions:

Wheeling Symphony Orchestra Concert  
and Choral Workshop

Stephen Foster Drama Association

Bardstown, Ky., July 9

Kentucky Federation Day

World Premiere of a New Music Drama:

The Stephen Foster Story

Stephen Foster Music Camp

Richmond, Ky., July 10

National Federation Day

Chautauqua Week-End, July 16-19

Opening of Opera Season with

The Taming of the Shrew

Opening of Chautauqua Symphony

Season

Concert by Federation Scholarship

Winners

Transylvania Week-End, July 17-19

Principal Soloist, Diana Steiner, Violinist

1959 Young Artist Winner

Inspiration Point, Eureka Springs, Ark.

Mid-Week, July 22-24

Orchestral and Opera Programs

Aspen Institute, Aspen, Colorado

Mid-Week, August 12-16

Honoring William Masselos, Pianist

1947 Young Artist Winner

National Music Camp, Interlochen,

Michigan

National Board Meeting, August 4-9

A Full Week of Business Sessions,

Social and Musical Events

Peninsula Music Festival, Fish Creek,

Wisconsin

August 14-16

Principal Soloists:

John Browning, Pianist,

1955 Steinway Centennial Winner

Lois Marshall, Soprano

Concerts by Festival Orchestra

Dr. Thor Johnson, Conductor

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vision stations, schools and colleges, and also by other national musical organizations.

A campaign to insure the engagement of more American artists for concert and orchestral appearances was pledged; also continuation of the Crusade for Strings. To equalize the scientific and cultural program in the schools and colleges of the country, the Federation voted to continue to exert its influence toward the inclusion of an enriched music education program. Broadening of the Music in Hospitals program, the adjustment of the International Music Relations program to present-day needs, further concerted effort to increase the Federation's already large membership, and constant use of the Orientation and Installation Service to educate the membership were approved; also an augmented public relations program, and continued work in behalf of high standard musical programs on radio and television.



# NATIONAL FEDERATION ROSTER

1959-1960

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